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BY

PERCY A. SCHOLES

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THE LISTENER'S HISTORY OF MUSIC

VOL. I. TO BEETHOVEN

BEETHOVEN

After the drawing by Louis Letronne

THE LISTENER'S HISTORY OF MUSIC

A Book for any Concert-goer, Pianolist, Gramophonist, or Radio Listener

PROVIDING ALSO A COURSE OF STUDY FOR ADULT CLASSES IN THE APPRECIATION OF MUSIC

BY

PERCY A. SCHOLES

WITH INCIDENTAL NOTES BY SIR W. HENRY HADOW, SIR RICHARD R. TERRY, DR. ERNEST WALKER AND MR. EDWIN EVANS.

IN THREE VOLUMES

VOLUME I. TO BEETHOVEN

THIRD EDITION

CHOUINARD ART INSTITUTE

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THE AUTHOR'S INTRODUCTION
TO THE FIRST EDITION

A SHORT time ago I wrote a little book called *The Listener's Guide to Music.* It surprised me by running through four large editions in its first three years, so that I am led to suppose that it is looked upon as being of some service to the people for whom it was written—those who love music, but 'do not know much about it'.

Yet that book is in one way incomplete. Whilst it tells what a Symphony is like, a Sonata, a Fugue, a Nocturne, or a March, it does not tell how these things came into being. And whilst it tells what are the instruments of the modern Orchestra, and gives pictures of them so that they may be recognized, it does not tell where the modern Orchestra and modern Orchestration came from. To be sure there is one chapter on the evolution of music. It comes at the end of the book and is called 'The Chain of Composers'. But this chapter is necessarily short, and, indeed, it is in but a mere eight pages that it brings its reader down from far-away Palestrina to the Scriabins and Stravinskys of to-day.

Of these eight pages this present volume and those which follow it are an expansion. These three volumes attempt to tell the story of the development of music from the sixteenth century to the twentieth, and to tell it simply. They do not go behind the sixteenth century, because the man for whom

they are written never has, in the ordinary way of his musical life, any chance of hearing anything earlier than the work of sixteenth-century writers. Indeed, apart from Folk-Song and Plain-Song, we may consider the sixteenth century, for practical purposes, as the beginning of Music, as the ordinary music-lover understands the word, and the whole idea of the book is to enable this untrained music-lover to understand *the music that he is accustomed to hear*. There is nothing 'antiquarian' anywhere in the book, since it is based entirely upon such types of music as we of to-day actually enjoy in Concerts and Recitals, or at Church, or at home from our Gramophones or Pianos or Pianolas, and such as we ourselves sing or play if we are ourselves singers or players. (Opera, I may say in parenthesis, is largely left over for treatment in the second volume.)

This book is, then, an attempt to 'tidy-up' the mind of the music-lover. He hears Holst's *Planets*, a Fugue of Bach, a Sonata of Beethoven, Stravinsky's *Rite of Spring*, an Elizabethan Madrigal, Scriabin's *Prometheus*, and Vaughan Williams's *Pastoral Symphony*. He recognizes that in these pieces are represented different periods, different schools, different ideals, different styles and the expression of different personalities, and as he reads this book I hope to show him how those periods succeeded one another, how those schools and styles grew out of one another, how those varying personalities expressed themselves in varied types of music, and influenced one another. This, I hope, is a contribution to 'Appreciation', which without an historical background can hardly be complete.

The present volume brings the subject down to Beethoven, and the succeeding ones carry it from Beethoven to our own day. After study of the three volumes the reader's view of the subject will necessarily be rather 'sketchy', but most people find it best to make a rough sketch before they attempt a finished picture, and having made your outline sketch by

reading me, you may, with my blessing, go on to read writers who will help you to fill in the abundant detail—of which writers it will be seen I supply pretty full information in the Bibliography at the end of each volume.

The main part of each volume is that in larger type. The thought of this runs on continuously, showing, under a division into periods, the evolution out of lesser things of ever bigger (and often greater) ones. Interpolated are notices in smaller type of LEADING COMPOSERS OF THE PERIOD. Under this heading short notices are given of the lives and work of typical composers of each of the periods discussed.

The choice of composers has been in some cases dictated by the existence of opportunities for hearing. Many of the composers chosen are Church Composers: the names of the others figure frequently in the programmes of Orchestral, Choral and Chamber Concerts, Piano Recitals and Violin Recitals. In the case of most of the composers handy volumes of their Keyboard and String Music exist, and the amateur or professional player may enjoy the exploration of these, of which, it will be seen, I give some particulars. Pianola Rolls are to be got of some things, and Gramophone Records of more; the Gramophone Companies are now quickly issuing additional records of fine music, and their catalogues should be scrutinized regularly by readers interested.

As for the biographical notes themselves, during the general reading of the book they should be at least skimmed, if only as offering incidental views of the musical life and conditions of each period. This done, the notes concerning any particular composer may be read with greater attention at the time when any of his works are to be actually heard or performed. Partly, then, these notes are given for reading and partly for reference.

In considering this book I suggest that the main criterion is not what is put in but what is left out. Have I left out enough to make easy reading for the reader I have in mind? Have I left out the right things? Have I, after all my omissions,

presented in what remains a simple, connected generalization of the subject? I hope I have! The United States Government has, I am told, issued a work of about 135 volumes, each of 1000 pages, upon the Civil War, a subject which Mr. Wells in his *History of the World* treats in thirteen lines. Necessarily mine is more like the method of Mr. Wells, and in another matter I have followed him—

I have submitted my generalization to the close scrutiny of several authorities upon the subject in its various branches, and have, where it seemed desirable, by means of foot-notes or appendixes, given and commented upon their remarks. The initials attached will be readily recognized as those of Sir W. Henry Hadow, Vice-Chancellor of Sheffield University, editor of the Oxford History of Music, and author of its volume upon *The Viennese Period*; Sir Richard R. Terry, our recognized leading authority upon Modes, Plainsong, the Sacred Choral Music of the fifteenth and sixteenth centuries, and cognate subjects; and Dr. Ernest Walker, of Balliol College, author of *A History of Music in England* and of an admirable little critical volume on *Beethoven*, and a very close student of the development of Piano Music and Chamber Music. I am greatly indebted to these gentlemen both for their general approval and their suggestions, as also to Mr. W. R. Anderson, editor of *The Music Teacher*, for his very careful general reading of the proofs. I have to thank Messrs. Augener, Ltd., for permission to use their edition (No. 8006a) of Beethoven's Fifth Symphony; Messrs. J. & W. Chester, Ltd., 11 Great Marlborough Street, London, W. 1, for permission to quote from their edition of Purcell's Harpsichord Music; Messrs. Maurice Piéna and Messrs. Litolff, for permission to use their edition of Mozart's Overture to *Figaro*. The late Mr. Cecil J. Sharp kindly gave me permission to quote from his collections of Folk-Songs and Folk-Dances. Further, I am under obligation to Mr. Frederick Page of the Oxford University Press, for much general assistance.

LONDON, *September* 1923.

NOTE TO THIRD EDITION

THE list of Pianola Rolls and Gramophone (=Phonograph) Records given in the First and Second Editions is now omitted, since the constant changes to the various companies' catalogues (changes both of addition and deletion) are found much to diminish the value of such lists. The companion to this volume is, however, kept up-to-date in each new edition—*The First Book of the Gramophone Record, Giving Advice upon the selection of Fifty Good Records from Byrd to Beethoven, a Listener's Description of the Music, the Words of the Songs (with Translations where necessary), and a Glossary of Technical Terms.*

The second and third volumes of The Listener's History (bringing it down to the year 1928) are now ready, so that the work is at last complete.

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PERIOD I

To Byrd and Palestrina

I

THE BASIS OF THE ART

THERE are two musical races in the world—the birds and the humans. The humans are the more musical—they sing all the year round. Love is one great impulse behind music, witness the nightingale in June and Schumann's hundred songs in the year of his marriage. If you want to know what else lies behind it read Herbert Spencer, Jules Combarieu and the philosophers and psychologists generally, and then compare their guesses with any of your own.

Most birds are but simple-minded musicians, having nothing but 'folk-songs', handed down from father to son, in some cases varied a little with the season, but passing from generation to generation little changed or none. Man proudly boasts 'composers', actual professionals, but he has not had them long.

Melody, Harmony, Rhythm, Form

The birds have but melody; no 'feathered choir' yet produced 'the harmony of the grove' in any but the poets' sense. Man has harmony, but he has apparently only had it for a little over a thousand years. The bird's rhythmic sense is not always very acute, though it decidedly has one. Man's rhythmic sense is perhaps stronger than his melodic, so that marching short-trousered through the streets in youth he can take pleasure in a piece compounded of the mere tap of a drum.

The bird has little idea of 'form' in music, though in some cases it admits the principle underlying all form (variety plus repetition), alternating one tiny phrase, several times repeated,

with another similarly repeated.[1] With man form early became a very important element in music.

Instruments

And with the idea of rhythm and form well developed in his subconsciousness man began to feel the need of other means of sound production than his own throat. So came 'instruments'—first, probably, purely rhythmic (the Drum), then melodic also (the Pipe and the Viol), and at last (when some of the possibilities of vocal combination had been discovered and shown him the way) harmonic also (the Lute, and the Keyboard instruments).

Ars longa

Then man began to take more notice of qualities of tone, or 'colours', produced by different kinds of strings and tubes, and various methods of using them, and gradually he developed the Piano and Organ, the String Quartet and the Orchestra. Meantime, as singers and players became more skilful, voices better trained and instruments more complex, and as the infinite varieties of rhythm, the principles of form, and the effects of harmonic combinations became better understood, pieces of music became longer and longer, until, from the mere repetition of a couple of contrasted strains, each but a few seconds in duration, man arrived at the production and performance of Symphonies lasting an hour apiece. The principles of the one music were the same as those of the other, as the constructional principles of a poultry-shed are the same as those of a Parthenon. But they were applied more elaborately.

The Limitations of the Human Mind

There is no essential mystery about the basis of melodic shape, or harmonic progression, or formal procedure in music.

[1] See Garstang's *Songs of the Birds* (Lane, 6*s*.), and study the three records of Bird Songs issued by the Gramophone Co., Ltd. (H.M.V.).

That basis is psychological. Man needs work varied with play, tension varied with relaxation, rise varied with fall, discord varied with concord, 'quick movement' varied with 'slow movement', serious 'first subject' varied with lighter 'second subject'. It is all a matter of how much the human mind can bear without tiring. Jack must have neither 'all work and no play' nor 'all play and no work', neither all concord nor all discord, neither all quick nor all slow, neither all sad nor all jolly, neither all serious-minded nor all light-hearted. Vary things judiciously and he will accept any scheme of life or of art you choose to lay before him. He is not very particular so long as you allow for the limitations of his capacity. And the history of music is the history of the gradual better understanding of those limitations by the people who make music, and, perhaps (in some smaller measure), the very partial reduction of the limitations in the minds of those who hear it. We are growing up, both sets of us (composers and listeners); but we are perhaps still not fairly out of the schoolboy or flapper stage, and the finest music we hear to-day may conceivably seem but as child's play to the man of A.D. 3000, studying it in the British Museum. Yet the *principles* of that man's music must be the same as those of ours—unless the human mind completely alters.

An Apology for this Chapter

Perhaps all this is a queerish opening for a work of history. Apology for it takes two forms: (*a*) one must begin a book somehow; (*b*) this beginning, at all events, emphasizes a vital truth—*The study of the history of music is not the study of any arbitrary or conventional development, but of a gradual widening of the human understanding.*

But why begin with the birds? Because by so doing I have insinuated subtly into the reader's mind the idea of the essentially simple basis of the art. Music is just the gratification of a natural need. The character of the gratification has

varied from age to age, and from composer to composer, yet has developed pretty logically on the whole. And the record of this logical development constitutes The History of Music.

But how would you have had me begin? Would you have thought better of me if I had opened with the gloomy but dignified periods of the staid, four-volumed Burney?

> 'It is with great, and almost hopeless diffidence, that I enter upon this part of my work; as I can hardly animate myself with the expectation of succeeding in enquiries which have foiled the most learned men of the two or three last centuries . . . . The music of the ancients, according to Euclid, Alypius, and Marteanus Capella was . . .'

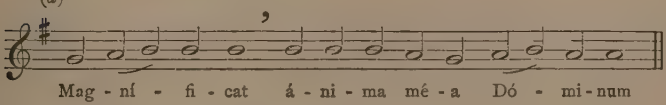
By beginning with the birds I have at least spared you Euclid!

II

THE BEGINNINGS OF MUSIC IN SONG AND DANCE

THE two primitive forms of musical expression are Song and Dance—music used as the medium for the emotional expression of thought, and music used as the foundation for emotional expression through bodily movement. The one is primarily Melodic, the other primarily Rhythmic. You can, if you wish, express emotional thought without any rigidly fixed rhythm at all, as here—

(*a*)



Free Rhythms and Fixed Rhythms

There *is* rhythm in that—but it is prose rhythm, not poetic (i. e. metrical) rhythm. It is, roughly speaking, the kind of rhythm you find in—

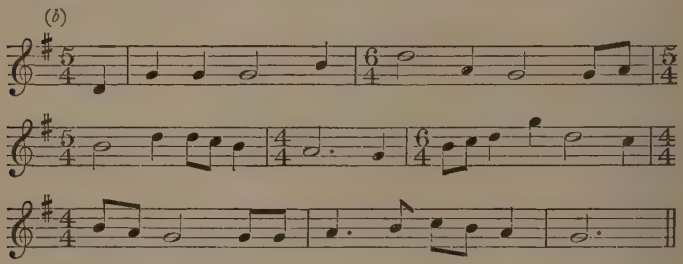
> Make a joyful noise unto the Lord, all ye lands,

not the kind you find in—

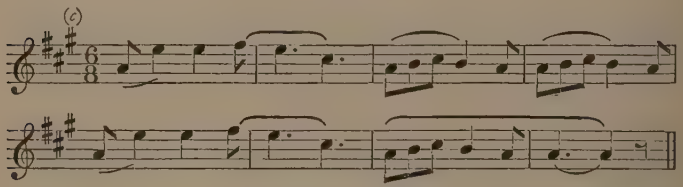
> All people that on earth do dwell,
> Sing to the Lord with cheerful voice.

Song music, of course, quickly tends to become metrically rhythmic, especially if it is taken up by large masses of people for corporate singing. But the rhythmic element is not so pronouncedly essential as the well-ordered rise and fall of the

voice. In Dance, on the other hand, rhythm is almost everything. In default of a better instrument you could dance to the note of a solo drum, but you would not like to sing, or be sung to, for a quarter of an hour on one note. Look through Cecil Sharp's collection of folk-songs and you will find a good many with very free rhythms (rhythms still further varied, probably by the same singer on different occasions).



Look through his folk-dances and you will find them all four-square and clean-cut.



To put it fairly—the tendency of Song is to melodic beauty and melodic expression; the tendency of Dance to rhythmic vitality and rhythmic expression.

All Music derives from Song or Dance

Now the influences of Song and Dance, these two primitive means of musical expression, run through all music, even the most modern. A Bach Suite is a development of the Dance, a Bach Fugue (as will shortly be seen) of the Song, a Beethoven Slow Movement of the Song, a Beethoven Scherzo

of the Dance. The opening of Stravinsky's *Rite of Spring* is a development of the Song element—

(*d*)

Lento.

a piacere.

poco accelerando.

In a page or two, however, Stravinsky plunges us into a development of Dance—

(*e*)

Tempo giusto.

f

In much music the elements are to be found combined. They were actually combined in the primitive Carol and the Elizabethan 'Ballet', which were intended to be simultaneously sung and danced, and the combination of their influences is to be found in many a piece of symphonic music.

Amongst different nations (nations ethnologically differently predisposed, and subjected to different conditions of climate and of mode of life) different forms and flavours of Song evolve, and different styles of Dance.

The Harmonic Idea

So far all the music we are considering is Melodic or Rhythmic or a combination of the two. We have not, as yet in this chapter, taken any account of Harmonic Music. European music began to emerge from its purely Melodic-Rhythmic phase only about the year 600, and did not develop the Harmonic in any very artistic way until (say) 1400–1500. Adam and Eve's love-songs were Melodic, so were Antony and Cleopatra's. The troops of Julius Caesar marched to Rhythmic or Rhythmic-Melodic music. So, most likely, did those of William the Conqueror. The Psalms were sung in Solomon's Temple to pure Melody, and nobody ever thought of singing them in even the most rudimentary form of Harmony until almost the time of Charlemagne.

When the idea of Harmony did come into the world it grew out of the difficulties of the churchmen in singing the psalms and hymns of the church in unison, with a body of singers whose voices were of course neither all tenor nor all bass.

In this, apparently, a practical inconvenience at last began to receive attention. The first means of removing the inconvenience that suggested itself was the simplest and most obvious—the voices, divided according to natural range, chanted the Plainsong in parallel lines at two pitches (five notes apart). From this it is apparently a short stage (but in reality it proved a pretty long one) to the more sophisticated idea of leaving the Plainsong to one part (the 'Tenor' = holding part) and allowing the others to circle around it, weaving a polyphonic web of sound. A further stage abandoned the Plainsong altogether, and thus completely *original* harmonized music came into existence—free harmonic settings of the Canticles and the various parts of the Mass, substituted for the former traditional melodic settings. The process was carried over into secular music, and so came into existence the Madrigal. The Masses and Madrigals of

Palestrina in Italy, Byrd and others in England, and Vittoria in Spain mark the climax of this period of unaccompanied *woven* choral music.

From the first glimmerings of the idea that a number of differently pitched voices, singing together in a choir, might be provided with different 'parts' to sing, suited to their different natural ranges of voice, to the culmination of the effort to provide for them a music that should be beautiful and expressive, we have a period of roughly one thousand years. Think of this period as running from 600 to 1600 and you will not be greatly out. Obviously an essential for the development of choral music was a practical notation. Unisonous Song could be handed down traditionally and taught by ear; Choral Song required accurate and detailed written record. A means of providing such record was not easily found, and the slow evolution of notation presumably acted as a brake upon the wheel of progress.

Harmony, you will see, is a product of Song, but you will later find that Dance influenced its development.

A European Art

To this day Harmonic Music is a purely European art; except in Europe and lands colonized from Europe, music is still unisonous. It has never occurred to the Grand Lama of Tibet, or the high priest of the Juju tribe in the Central African jungle, or even to the Muezzins of the Arabs who invented Algebra, or any Sarastros of the Egyptians who raised the Pyramids, that a group of their people, singing together, can be occupied in singing strains that are different from one another and yet blend into a pleasant combination. And before centuries enough have elapsed for them to invent harmony for themselves they will have come under the civilizing influence of some British or American Missionary Society, and will have learnt to revel in Sankey's Sacred Hymns and Solos, in Anglican Chants with harmonium

accompaniment, in the alternate austerities and gaieties of the English Hymnal, and in Jazz as reproduced by the Gramophone. Then they will send their most musically gifted youths and maidens to the R. A. M. and the R. C. M., and the great American Schools of Music, and will found their own Academies, Schools, and Conservatories on European lines, and thus the world, if it does not look out, may never see the full natural development of the musical instincts of Africa and Asia.

Melodic Song To-day

Meantime simple melodic song continues even in Europe. Unisonous Plainsong is still to be heard to-day (and very beautiful it can be); and so is unisonous Folksong (than which, at its best, nothing can be more beautiful). But the churchmen have brought in 'Counterpoint' (that *weaving* of voice parts that has been mentioned). It has grown out of Unisonous singing as the elaborate tracery of their cathedrals of the 'Decorated' period (the fourteenth century) grew out of the single lines of the plain round-headed Saxon or Norman arch (of the tenth, eleventh, and twelfth centuries).

The unaccompanied Choral Music of the best period will be discussed in the next chapter, as will also the Instrumental Music—the Church Choral Music, which was developed out of primitive Unisonous Song (but in some of its branches showed the influence of the Dance), and the Instrumental Music, which largely developed out of the Dance (but in some of its branches showed the influence of the Song).

III

THE CLIMAX OF PURE CHORAL MUSIC

THE only way to get a true idea of the nature and value of the music of any period, school or composer, is to hear plenty of it, and then (consciously and subconsciously) to generalize from what one has heard. Fortunately, it is to-day not difficult to find opportunities of hearing the choral music of the sixteenth century. Some Service Music may be heard in churches, Madrigals are often included in the programmes of choral societies, and the Gramophone already records a certain number of representative pieces, Choral and Keyboard.

An Example Analysed

We will take as a typical example of the choral music of the period the *Missa Aeterna Christi Munera* of Palestrina. We can buy a copy of this for about a shilling (Chester). With this in his hands the reader will be able to get a very fair grasp of the principles of sixteenth-century choral music, and even without it, by the help of the description that follows, he will, I hope, get a fair general notion. This Mass was chosen, when preparing the first edition of the book because it existed as a set of Gramophone Records. It no longer so exists, having been replaced by another Palestrina Mass (H. M. V. = British House of the Victor Company). The best plan will be to study this chapter and then, if Gramophone Record illustration is desired, to apply what has been learnt to a close aural examination of whatever work of Palestrina the Gramophone Companies have at the time on the market.

The Music of the Mass

The services of the Roman Church were originally sung to, Plainsong. Then, as choral music gradually became common, certain parts of the Mass were set in three, four, or more parts for Choirs, the intervening parts for priest and assistants being left in the traditional Plainsong. The sections here chorally set by Palestrina are as follows:

Kyrie
Gloria
Credo

Sanctus, Benedictus and Hosanna

(The Benedictus and Hosanna are really parts of the Sanctus, but are here set as three separate pieces.)

Agnus Dei

(Set in two portions.)

In accordance with the terms of a reform instituted by the Church at this period, Palestrina has set each piece without verbal repetitions. Roughly speaking, each of his four voices (three in the *Benedictus*, five in the *Agnus*) gives out the words once and once only. There is, then, no undue development of a theme, and consequent repetition of words, for purely musical purposes. The music is to be primarily liturgical, but within these limits Palestrina will naturally wish to make it as expressive as possible.

The Composer's Problem

Artistically the problem before the composer (or one of the problems) is, whilst providing the words with a straightforward musical setting, at the same time to suggest a feeling of musical unity. He achieves this by means of a comparatively small number of musical themes, which are varied in rhythm whilst maintaining (roughly at any rate) their melodic shape. His opening is as follows:

(a)

Soprano. Ky - rie . . e - lei-, &c.

Contralto. Ky - rie . . e - lei-, &c.

Tenor. Ky - rie . . . e - lei - - - &c. son,

Ky - rie e - lei-, &c.

Here is a polyphonic growth from a very simple melodic germ, which, at different pitches, makes its appearance in every one of the four parts—note the tendency to repeat the 'germ' at the interval of the fifth, and recall one practical reason for this (p. 10). As the Mass progresses, we find the germ theme changing in such ways as the following :

(b)

Et in ter - ra pax ho - mí - ni - bus

(c)

San - - ctus, San - - - - - -

(d)

A - gnus De - i, A - gnus De - - - i,

(e)

Contralto.

A - gnus De - i, A - - gnus De - -

And the whole Mass ends, very impressively, with the same theme with which it began—

(f)

Contralto. Soprano. do - na

2nd Tenor. do - na no - bis, &c.

do - - na . . no - - bis pa-, &c.

1st Tenor. do - na no - bis pa - - - cem, &c.

Bass. do - na no - bis pa - - - - cem, &c.

no - bis, &c.

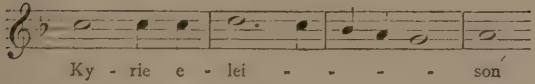
Now this is merely one of the themes of the Mass, though the chief one. It binds together the music of the whole service, and so gives unity. Variety is obtained by the use of other germ themes often rather strikingly contrasted with the first one and with each other; such are—

(g)

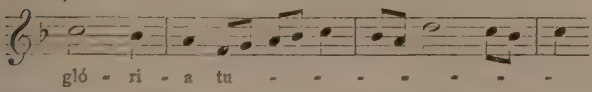
Ky - - - - - ri - e

(which may, in origin, be, it is true, a descendant of the original germ).

(h)



(i)



(which appears to be an outgrowth of the original, standing on its head).

Warp and Woof in Music

Out of a comparatively small amount of material, then, Palestrina has woven his fabric ('woven' is the word, surely, for this kind of music, which consists of the intertwining of a fixed number of strands). And as he weaves he is producing a 'woof' as well as a 'warp'. Looked at as warp the composition is a horizontal combination of melodies; looked at as woof it is a perpendicular collection of chords. The composer necessarily has both aspects in mind as he pens his piece, but the horizontal (or 'warp') aspect is probably uppermost with him.

Such music as this we speak of as 'Contrapuntal' or as 'in Counterpoint'. The 'woof' (= perpendicular, i. e. 'Harmonic') element is there, but is less observable than the 'warp' (= horizontal, i. e. 'Contrapuntal'). A moment's thought will show that all Contrapuntal music must be also Harmonic, and a second moment's thought that not all Harmonic music need be Contrapuntal.

Counterpoint, as we find it in Palestrina and Byrd (i. e. after a thousand years of development), is a highly sophisticated form of art, but it has all grown out of the traditional Plainsong, which, in its turn, has grown out of the natural inflections of spoken language.

Choral Rhythm in the Sixteenth Century

Let us now look at a rather longer section of the Mass—

(f)

San - ctus, &c.

San - - ctus, &c.

San - - ctus, &c.

San - - ctus, &c.

After a little observation a rhythmic peculiarity comes to light. Sing over the various parts in a flexible sort of way. Then regard their combination. It will be felt that the accentuation of the various voices conflicts a good deal, one voice with another. There is no carefully provided simultaneous pressure on the first of the bar; indeed, the interactions of the

voices tend strongly to destroy this effect. A Salvation Army drummer would, indeed, hardly know where to deliver his blow. We cannot say that this is un-rhythmic music, but the rhythm is certainly rendered very complex to the ear by the freedom of accentuation of the parts, and as a matter of fact the bar-lines you see in the music are but a recent addition, designed to keep together modern singers who are used to such guidance.

Now plain rhythm represents the dance element in music, and here that element is banished. The spiritual triumphs over the carnal, if you like, and a feeling of aloofness is conveyed, tending to the awe of mysticism. This is typical of the sacred music of the period (and even of some of the secular). The dance element, as we shall see, was very powerful in music at every period, but from the purer forms of choralism, and especially of sacred choralism, it was banned.

Three Kinds of Madrigal

Here is a secular piece, a Madrigal of the period (Byrd's *Lullaby, my sweet little Baby*), which shows much the same general characteristics, save that, in keeping with its subject, it naturally has a little cradle swing about it—

(*b*) Soprano. Lul - la, lul - la - by, &c.

2nd Alto.
Lul - la, lul - la - by, &c.
Lul - la, lul - la, &c.

Lul - la, lul - la - by, &c.
Lul - la, lul - la - by, &c.

1st Alto enters.

That is barely distinguishable in style from the sacred music. It is in Counterpoint, with the Harmony as a secondary element. Here, however, is a brighter, quicker, more rhythmic piece (Weelkes' *On the Plains, Fairy Trains*), in which the Harmonic element naturally comes into more prominence—

(*l*)

On the plains, fai-ry trains, &c.

Here is another in which the Melodic element (in the soprano part) triumphs, the Harmonic comes next in importance, and the Contrapuntal last. This kind of Madrigal is called an 'Ayre'—

(*m*)

Since first I saw your face I re-solv'd to hon-our and re-nown ye.

And here is a Madrigal which is frankly a choral dance, and hence called a 'Ballet' (pronounce the 't' in this use of the word)—

(*n*)

Now is the month of May-ing, When mer-ry lads are play-ing.

That also is primarily Harmonic and Melodic and only secondarily Contrapuntal, though the Contrapuntal enters more frequently later in the piece, in a *fa-la* refrain.

Much music similar to that mentioned in this chapter can be obtained in the form of Gramophone records, and the reader is advised to take the opportunity of hearing as much of it as possible, training himself to follow the 'parts', and so adding to his understanding—and consequently to his pleasure. There is no real understanding of the history of music without the hearing of much music of the various periods, schools and composers, and one point that will have become abundantly clear from the study of these few examples of sixteenth-century choral music is its variety. Here, within the Madrigal form, are three fairly distinct styles—

(i) The *Madrigal proper*—very 'contrapuntal', and making its effect a good deal by its 'points of imitation' (i. e. one voice taking up some little theme from another voice). It lacks a melody, yet is every bit melody—melody in the alto, the tenor and the bass, as well as melody in the treble. You may hear some ignorant or unthinking person speak of something of Palestrina or of Byrd or of one of their contemporaries as lacking in melody. And, generally speaking, it does lack one quite outstanding song-tune, such as this person would call a 'melody'. But herein is a paradox: this unmelodic music is all-melodic music.

(ii) The *Ayre*, a sort of solo song with choral accompaniment—to exaggerate slightly.

(iii) The *Ballet*, a choral dance.

It should be mentioned that the original intention in these pieces was that they should be performed with one voice to a part (a choral string-quartet or quintet rather than a choral orchestra, so to speak), and so performed they are heard in the many of the gramophonic performances mentioned.

The Spirit of the Music

What is the spirit of the sixteenth-century choral music? The sacred music is often aloof, but not cold. It represents the feeling of an age of faith. There were at that time sceptical coteries, and there were popes and princes of the church who were 'no better than they should be'. But to Palestrina and Byrd and their fellows the spiritual thought they set must surely have been spiritual truth. They meant what they sang. They believed in heaven and saw it—clearly, though very far off. Much of their music is serene, remote, mystical, with all human emotion wiped out save that of rapt devotion. As for the Madrigals, there are some that sing of love, as Dante sang of Beatrice, in almost a religious way, the music in this matter sometimes transcending its words. And there are others that are fanciful and light-hearted, where the music well accords with the ingenious trivialities of the age of euphuism.[1]

Popular Music of the Period

This music so far discussed was music for the performance of churchmen on the one hand, and of the aristocratic cultured laymen on the other. There was another choral music for the man in the street and the man in the lane—the simple contrapuntal amusements, the 'canons' or catches of which one, universally known even to-day, will serve as an example—*Three Blind Mice*. And, when in church, this man (in Protestant England, at any rate, and just as much in Protestant Germany) was delighted to have at last a part in the service—in the metrical psalm-tune (in Germany the hymn also). The age we are discussing was a musical age, and musical culture seems to have been more widespread then than at present. Yet probably to a tradesman of the Rialto or of Gutter Lane a full-blown Madrigal was as a String Quartet to many simple people to-day. His untrained ear would hardly follow its involutions.

[1] On the passage, 'They meant what they sang', &c., E. W. makes the following comment: 'I do not myself think this can be stressed. As a general principle of musical criticism to argue from the work to the man always seems to me a very dangerous proceeding.'

IV

THE BEGINNINGS OF KEYBOARD MUSIC

PROGRESS in any department of musical art takes place along a path running over a series of alternate hills and valleys. Composers climb a hill until its summit is reached and then descend abruptly to climb another. In pure unaccompanied Choral Music, as we have seen, they had been toilsomely climbing for about a thousand years, and they now planted their flag on the first peak they had yet reached. But in Instrumental Music, until the end of this period, little progress had yet been made of which we can take account to-day. Instruments had been invented and improved, and simple music written for them, but it was all rather chaotic at a period when the Choral side of the art was already being reduced to good order.

Instruments of the Sixteenth Century

Amongst the instruments which had become popular were two played by means of a keyboard—the Organ and the Harpsichord. At first there had been some difficulty in finding suitable music for these, and there was a strong tendency to imitate the music written for voices. Similarly a family of bowed string instruments had grown up, the Viols, precursors of our own Violin family of to-day, and, here again, the music provided was often of a choral character, and so little was the distinction recognized between what can be done effectively by a body of choralists and what can be done effectively by a String Quartet that pieces were published with the easy-going inscription 'Apt for Voyces and Viols'.

First Attempts at a Keyboard Style

Gradually the idea gained ground that Choral style, String style, and Keyboard style were three different things, and it is

now universally conceded that the last-named of these styles, the keyboard style, was very much the creation of the English performers who clustered around the courts of Elizabeth and James I—to the everlasting glory of those courts. It is little exaggeration to say that the technique of keyboard composition, as we find it in Bach, Mozart, Beethoven, Schumann and Chopin, Scriabin, Debussy and Ravel, has been gradually built up upon an English foundation—and we might even almost say a London foundation.

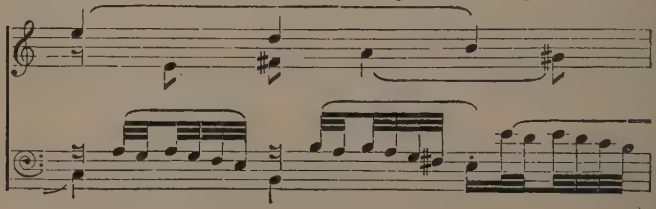
What the Virginals was like

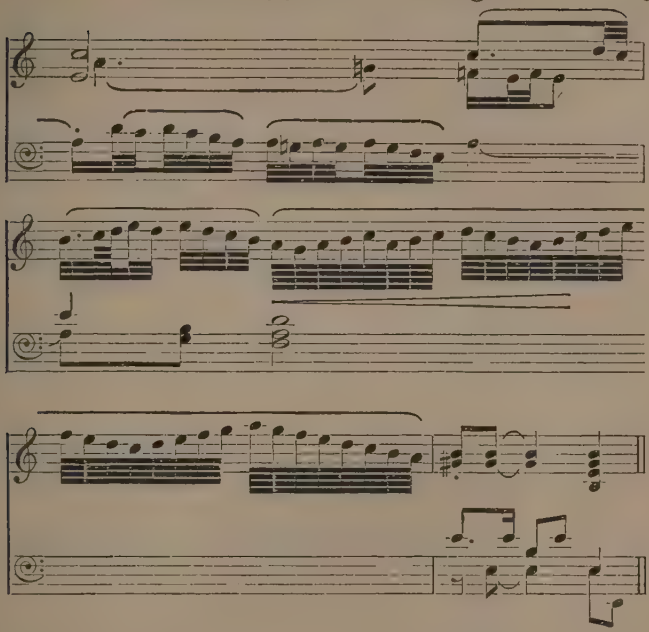
Leaving the Organ aside, as still very undeveloped and of minor musical importance at this period, we may say that the instrument for which these composers wrote was the Harpsichord, in one of its earlier and simpler forms known as the Virginals. Its peculiarity as compared with the Pianoforte of to-day was that the strings were mechanically plucked instead of being mechanically hammered. This gave it a pleasant, silvery, tinkling quality of tone, but allowed it little range of force, and no power of gradually filling out to loudness, or gradually thinning down to softness. The technical problem before the composer was to discover the kinds of passage that could effectively be performed on such an instrument.

Some Types of Passage

Obviously rapid scaly passages would 'come off', and so we find a good deal of this kind of thing—

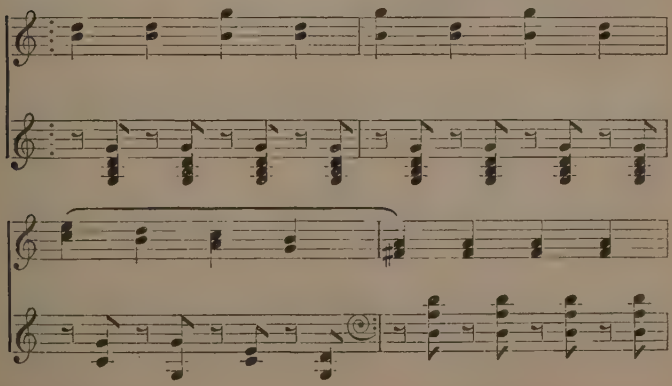
(*a*) JOHN BULL, *Piper's Galliard.*





Now this is as unchoral as can be, as is also this —

(*b*) BULL, *The King's Hunt.*

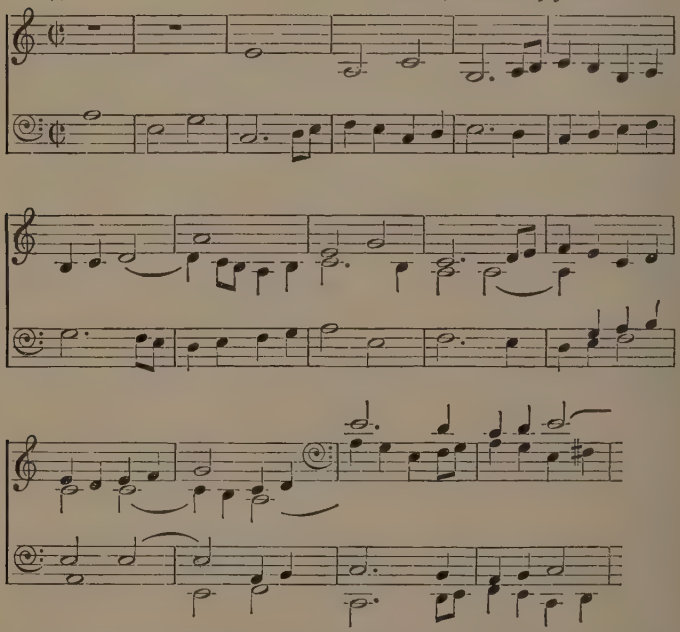


And so it would be easy to go on, compiling examples of passages from the Virginalists of this period which were strongly differentiated from the choral style of the time, and were, indeed, not merely truly instrumental in style but truly 'keyboard'.

Choral Style on the Keyboard

But, of course, not all choral influence could be (or should be) discarded, and we find something very like a bit of a Palestrina or Byrd Mass in such a passage as the following:

(*c*) GIBBONS, *Fantazia of foure Parts.*



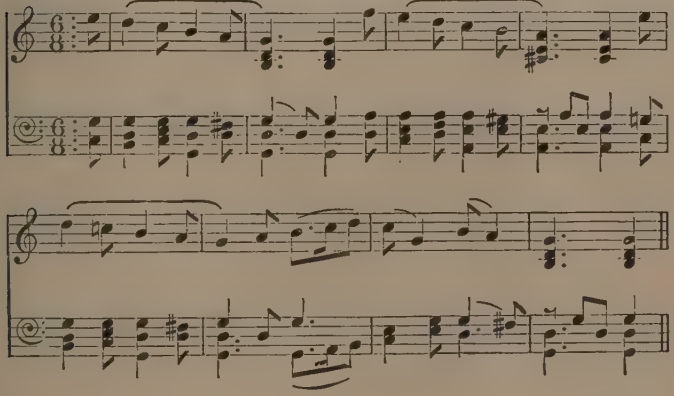
A little examination will show that this is written in four parts, just as strictly as if it were written for four human voices,

and that it is founded upon a theme given to the voices in turn, just as we saw was the case in many a passage in the Masses and Madrigals of the period.

Folk-Dance Influences

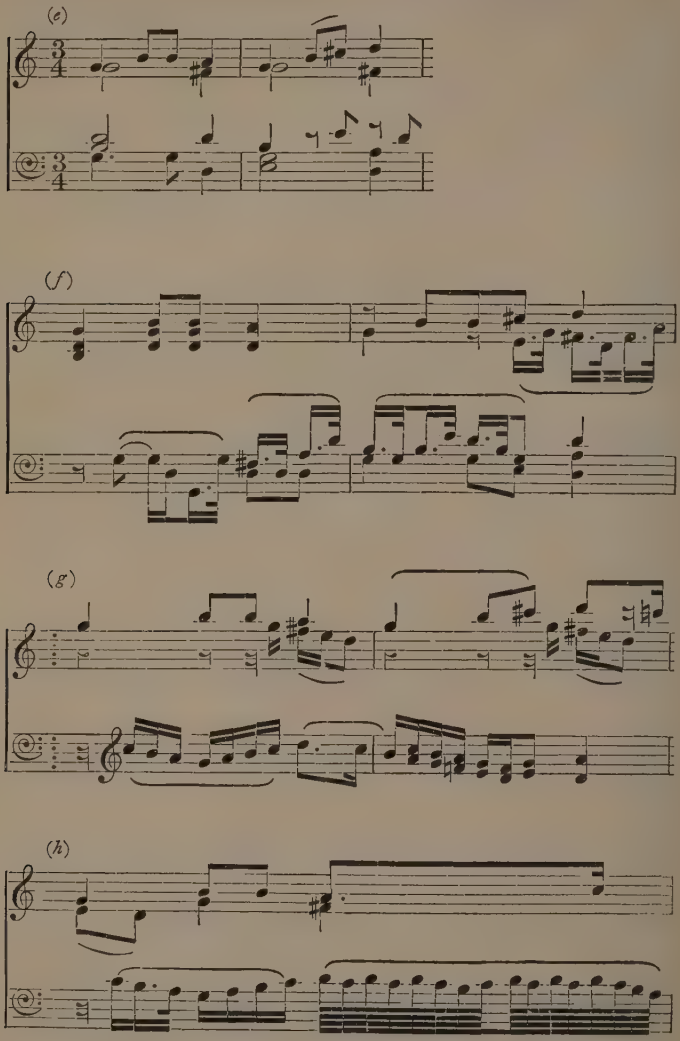
Other keyboard pieces were based upon dance rhythms and forms, as, for example, the Pavans and Galliards, popular at the period, and the 'Almans' and Jigs—

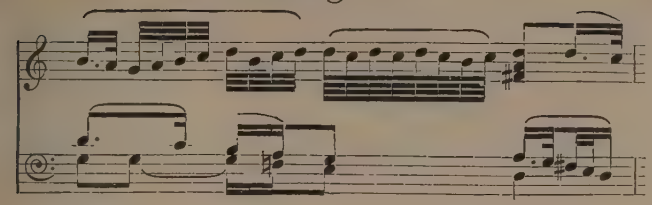
(*d*) JOHN BULL, *A Gigge: Dr. Bull's My Selfe.*



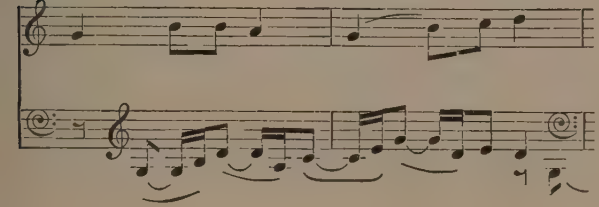
And Folk-Song Influences

And often the Virginals composer, instead of seeking inspiration in the choral style or the dance rhythm, turned to the popular song of the day and made that his foundation. When he did this he generally evolved an Air with Variations, and so out of a short already existing song tune compiled a long new keyboard piece. Here, as an example, is the opening of a popular tune, taken by Byrd as the theme for a set of variations, with, beneath it, the openings of several of these variations—

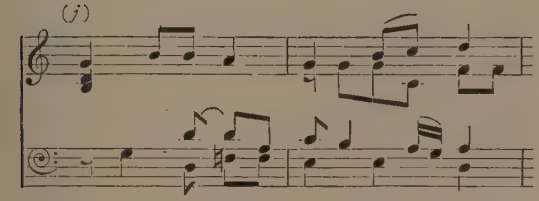

(e)
(f)
(g)
(h)



(i)



(j)



These extracts are all worth the trouble of a little careful study. What, in each case, has the composer done to his original theme? Look into this carefully and then reflect upon the important influence this sort of writing must have had upon the composer's mind in training him to grasp the content and possibilities of 'development' of a musical theme—whether one taken from some tune of the day or an original one, by himself.

Foundations

Let us turn now to general considerations, and so review the subject from a slightly different point of view. Here is a

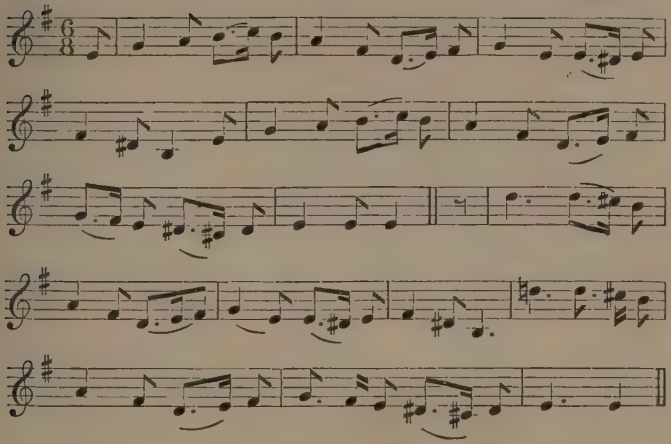
group of talented musicians who can all play the Virginals admirably, and who all wish to please a Queen who also plays that instrument admirably, and to provide interesting practice for their many aristocratic pupils. How are they to go about it? What shape shall their pieces take?

I. Choral 'shape' has already been worked out by themselves and their predecessors, and so they write a certain number of keyboard pieces in this shape. In effect they are then writing voice-music for fingers, and though a certain amount of it is tolerable and even acceptable, something brighter is needed. But in adopting this style these composers, though they do not know it, are laying the foundations of the Bach keyboard fugue.

II. There are the Dance Tunes of the time. Some of these are slow and solemn, others are quick and lively. They have necessarily become codified, for dancing is bound to be carried on according to convention—a certain number of steps one way, a certain number the other way, so many forward, so many back, so many to the right, so many to the left, join hands here and loose them there. All this means exactly-cut lengths of tune, of so many bars apiece, coming to a momentary point of repose at the end of each length.

All Galliards must be pretty much alike in rhythm and in phrasing or people will not be able to join in dancing a Galliard when one is struck up. And all Pavans and all Gigues must conform to their respective prescriptions. So these things all become set, and if a fiddler makes a new dance tune he makes it to a model already prepared for him by previous generations of dancers and of dance-tune makers. And the instrumental composer, basing his piece on a dance style, thus finds his 'form' pretty well settled for him. Most likely his piece falls into two equal parts, with a repose or half-repose of some sort in the middle and a full repose at the end. Here, for instance, is an old dance and song tune alluded to by Shakespeare—

(k) *Greensleeves.*



The influence of dance in leading composers to clearly arranged forms will now be readily seen, and, as a matter of fact, just as Choral Song, through the Fantasia, at this period pointed the way to be followed by Bach in the instrumental Fugue, so Dance, at the same period, pointed the way to be followed by Bach in the various separate pieces (or 'movements') which make up his Suites.

III. And as for the Variations of the period, they pointed the way to be followed by Bach in his great 'Goldberg' Variations, by Handel in his (so-called) 'Harmonious Blacksmith', by Haydn in his F minor Piano Variations, by Beethoven in his Diabelli Variations, by Brahms in the finale of his Symphony in E minor, and by Elgar in his 'Enigma' Variations. All this is anticipating, but it is well, sometimes, in studying history to look forward as well as back.[1]

[1] On the reference to the Elgar work E. W. comments: 'The Elgar are hardly Variations *pari passu*, are they? They are a different art-form really; like many other modern so-called *Variations* they are often merely meditations on suggestions from the theme, without any closer

And, still looking forward, we see the principle of the Variation applied in the 'episodes' of Bach's fugues, where he has to fill in a few bars to join one section of the fugue with another, and does so by taking a germ of some kind from a previous passage and developing it by various processes until it grows into a stretch of the required length of interesting material. We see it, too, in the middle portion of a Beethoven sonata-form movement, which is a 'development' of the themes given out in the previous portion of the movement. And we see it in the Symphonic Poem, from Liszt to Strauss, and in the ever-changing treatment of the germ-themes, or 'Motifs,' in the later Wagner Music Dramas.

I reinforce this argument as to the importance of the invention of the Variation form by a quotation from Parry:

'The principle of variation has pervaded all musical art from its earliest days to its latest, and appears to be one of its most characteristic and interesting features. In its early stages it was chiefly a mechanical device, but as the true position of ideas in music has come more and more to be felt and understood, the more obvious has it become that they can be represented in different phases. Thus the interest of the development of instrumental movements in modern symphonies and sonatas is frequently enhanced by the way in which the subjects are varied when they are reintroduced according to the usual principles of structure; in operas and similar works ever since Mozart's time characteristic features are made all the more appropriate by adapting them to different situations; and it is even possible that after all its long history the Variation still affords one of the most favourable opportunities for the exercise of their genius by the composers of the future.'

A Final Thought

In thinking over this chapter and the previous one the

organic connexion of any kind.' This, I think, is a fair criticism, and worthy of quotation; yet I allow the passage to stand, since it is none the less true that the modern meditation-rather-than-variation type is the direct descendant of the simple Elizabethan variation form.—P. A. S.

reader will realize, I hope, that the first slopes of a mountain can be quite as full of interest as the summit. And, of course, the period 1550–1625 (roughly) is, at one and the same time, chorally a summit and instrumentally merely a lower slope.

To use another metaphor, the same set of men were putting the roof on one cathedral and laying the first courses of another. Other men, before their lives opened, had done the greater part of the work of the cathedral they finished, and other men, after their lives closed, were to do the greater part of the work of the cathedral they began. But they finished off the one beautifully, and began the other beautifully, and in looking at their two cathedrals we can feel equally grateful to them for their finishing touches and their foundations.

Do not imagine that because the keyboard music of the sixteenth century is primitive it is therefore uninteresting. Any one with eyes and imagination can get days of pleasure out of Giotto's 'primitive' wall paintings in the Madonna dell' Arena Chapel at Padua, and any one with ears and imagination can get pleasure out of the 'primitive' piano music of, say, Giles Farnaby.

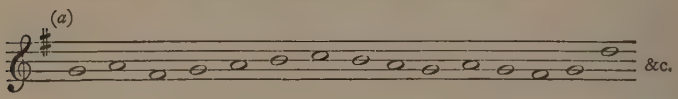
V

A SHORT CHAPTER ABOUT 'MODES' AND 'SCALES'

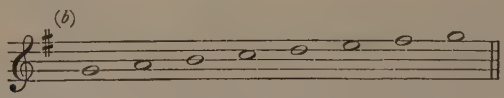
In listening to any simple piece of music, a good deal of the general impression it makes upon our mind is due to the 'scale' from which its notes are taken. There are many different scales in use, and more are being invented constantly.

The Major Scale

'God save the King' is made out of these notes—



If we sing the tune we feel that the chief of these notes, the central note, as it were, the note to which the ear returns as a point of rest, is G. We therefore re-arrange our notes so that they stand on G—

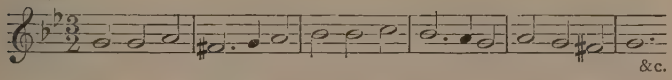


and then say that 'God save the King' is in the key of G. The particular kind of G scale from which this tune is made is the one we call G major. If we cared we could pitch it a little higher, in the key of A major, or lower, in the key of F major. It would then sound exactly the same, except for the difference in pitch, since all the major scales are exactly alike but for higher or lower pitch.

The Minor Scale

Distorting 'God save the King', for the purposes of explanation, here it is, made out of another scale, called G minor—

(c)

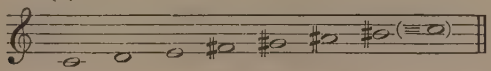


Again, we could pitch it in a lower key or a higher one, still keeping it in the minor.

The Whole-Tone Scale

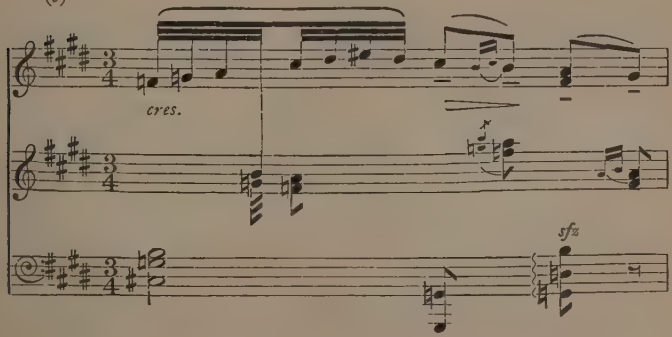
So far, then, we have seen two forms of scale—the Major and the Minor. Here is a third form of scale fairly common in modern music—

(d)

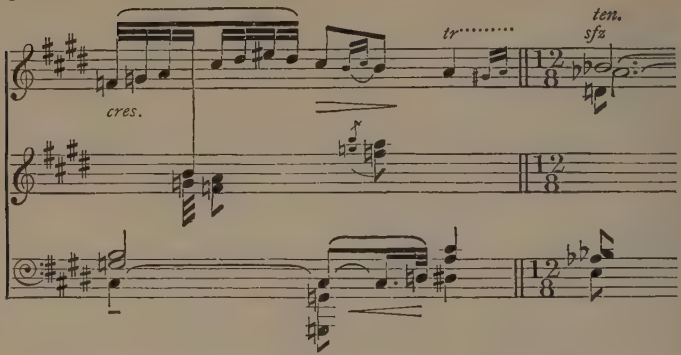


That is, for obvious reasons, called the 'Whole-Tone Scale'[1] (of course, this scale too can be taken at various pitches). Here is a passage from Debussy's *Afternoon of a Faun*—

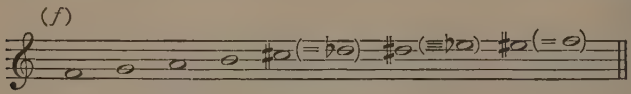
(e)



[1] 'Strictly, I suppose, this is a *chord* rather than a scale.'—E. W.



The scale from which all these notes are taken (until they leave it at the very end) is the Whole-Tone Scale beginning on F—



Modulation and the Lack of it

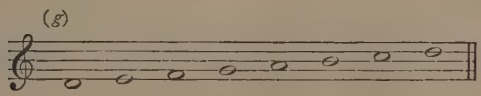
Now the scales from which the old Plainsongs were made were many. And a piece of Plainsong would be in the same scale throughout, whereas a modern piece may begin in the major, shift to the minor, go back to the major, bring in a bit of the 'whole-tone', and end, as it began, in the major. Moreover, it may begin in C major and go to G major or A flat major or A minor or any other major or minor scale at the fancy of the composer. All this freedom is of comparatively late growth. You do not find it (to anything but a very trifling extent) in the Melodic style of music (i. e. the Plain Song and Folk Song stages), nor in the Early Contrapuntal styles of development.

But in the period we have just been discussing you find it beginning. For instance, if you look at that Palestrina Mass you will see that it is nearly all (as we to-day should say) in

the key of F major, but that once or twice it 'modulates' (or changes key) into C major, or B flat major, or G minor. But it is characteristic of the music of the period that little modulation is to be found in it, and often this gives the music of the period (especially the choral music) a peculiar flavour, which until one is used to it might be called 'sameness'. Then again much of it (especially that of the earlier portion of the period) is written not in our modern scales, which were then only just coming in, but in older scales called 'Modes'. This, to us, often gives an archaic flavour.

What the Old 'Modes' were like

Here is one of the old Modes, the 'Dorian'—



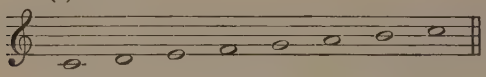
Now if you look back to Byrd's *Lullaby*, on page 19, you will see that it opens in just this scale. From a glance at the key-signature (or lack of such) you might say—'C major or A minor'. Yet, as you play the passage you feel that not C nor A is the central note (or note of repose), but D. Yet the passage is not in D major or it would have F sharps and C sharps, whereas it has F naturals and C naturals. And it is not in D minor, or it would have C sharps and B flats, whereas it has C naturals and B naturals. It is, then, in the Dorian Mode, though by and by accidentals creep in that take it into other Modes and sometimes even suggest our modern keys.

The Decay of the Modes

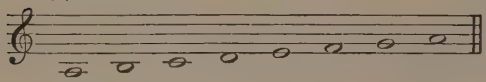
Here then is an illustration not merely of one of the old Modes, but of what was happening to them. These Modes were very suitable for melodic song, but, when writing in parts

became much developed, composers began to feel that they could improve the effect here and there by inflecting (sharpening or flattening) a note. The instinct which pushed them to this was really pushing them to the destruction of all the Modes except two, or rather the gradual alteration of the Modes so that they all came to resemble two of their number which, somehow, were more suitable for harmonic-contrapuntal writing, the Ionian (our modern 'Major Key') and the Aeolian (practically our modern 'Minor Key')—

Ionian Mode.
(*h*)



Aeolian Mode.
(*i*)



Note that all the Modes could be taken at any pitch just as the present day Major Key or Minor Key can. What defines a mode is not pitch, but order of tones and semitones. And because in a 'modal' piece of music the tones and semitones fall a little differently from what they do in a piece in a major or minor key, the effect is different and sometimes, to unaccustomed ears, a little disturbing.

Though the Modes went for a time almost entirely out of use they are now being used again by many modern composers, as offering a means of variety additional to what is offered by the various modern scales. Hence the importance of this short interpolated chapter, which, like its predecessor, looks both backward and forward.

LEADING COMPOSERS OF THE PERIOD

PALESTRINA

Born probably 1525; died 1594. The birthplace of Giovanni Pierluigi da Palestrina is indicated in the surname which has attached itself to him. Palestrina is a small place about twenty miles from Rome, with a cathedral, of which, after a choir-boy and student life in Rome, Giovanni became organist and choirmaster at the age of (probably) eighteen. Six or seven years later his Bishop became Pope, and made him choirmaster of the Julian Chapel in the Vatican. For a couple of centuries or more the Sistine Chapel (the Pope's own private chapel, regarded therefore as, in one way, the chief church in Christendom) had been largely recruited with Flemings and other foreigners, and the Julian Chapel Choir at St. Peter's had been constituted, shortly before Palestrina's time, with the express intention that it should become a training school for Italian musicians and a means of using their services. Shortly after appointment the new choirmaster brought out a new book of masses, which was the first ever dedicated by an Italian to the reigning Pope. A woodcut, from which our illustration is taken, showed Palestrina on his knees offering the volume to the Pope, and the dedication ran—

Palestrina.

> 'A few days ago, having set to music in a more exquisite manner these Christian praises to the most high God, no other name but yours seemed worthy of the dedication, not only because you alone are next to God on earth, but because you are so disposed by nature to encourage music, that I hope that it will not be unacceptable to you if I sing your praise after that of God, and that I may be permitted this favour for a long time is my wish and my prayer. Farewell.'

At the age of about thirty, Palestrina was made a member of the actual Pontifical (i.e. the Sistine) Choir; here, however, his patron

made a gift which had to be recalled, for the appointment violated the rules of the Choir, in that the new member was a married man, was not in orders, and had a poor voice. A new Pope, Marcellus, reigned but three weeks; the incident of a meeting of his Choir which he called one Good Friday, at which he impressed upon the members the necessity for church music being sincere and suitable to its occasion, and of its not obscuring by its complexity the words set, is probably commemorated in the title of a work of a few years later, Palestrina's *Missa Papae Marcelli.* The next Pope, Paul IV, was legal-minded, and the irregularity of Palestrina's position coming to his notice, dismissal on a pension followed.

Palestrina's reputation, however, was already established, and he did not wait long for another appointment. In a few months he became choirmaster of the Lateran. Later he occupied a similar post at Santa Maria Maggiore, and at last, at the age of about forty-six, returned to his old post of choirmaster of the Julian Chapel.

A good deal has been made of Palestrina's part in 'saving' church music from destruction by the Council of Trent. The Council had declared that church music should be purified from methods tinged with secularity (as, for example, the use of some popular tune as the basis, or *canto fermo*, upon which the mesh of counterpoint should be woven); but it had not taken the drastic decisions sometimes reported of it in histories of music. Two Cardinals (one of them the learned but simple-minded and devoted St. Charles Borromeo) were appointed to see that the reasonable resolutions taken were carried into effect. They called together eight Papal singers, who easily agreed with them on certain reforms, but demurred to the suggestion that contrapuntal music should be verbally intelligible. It is traditional that certain of Palestrina's pieces were brought forward by the two Cardinals as evidence to the contrary, and in any case it is at least probable that his example and his advice had both great influence upon the outcome of the whole proceedings.

Palestrina's life was not embittered by poverty, as has been sometimes suggested. Both he and his wife inherited buildings and vineyards in their native place, and the work he did was not ill-paid, as payments then went. A complaint he made on that score was probably prompted not by inability to meet his domestic needs but

by the lack of resources sufficient to publish his works, and indeed, though he brought out various volumes, much remained unpublished at his death. Such trials as came to him arose from the inevitable disappointments and rubs of musical professional life in all places and ages, and from domestic bereavements, which with him were frequent and severe. Yet his life must, on the whole, be counted a prosperous and happy one, and it was enriched with friendships, amongst which is to be numbered that of St. Philip Neri, the founder of the Oratorio. The association of these two noble-minded men was very close, Palestrina acting for some time as musical director of the Oratorians, and doubtless conducting their congregational musical services, both in the church which had been built for Neri and in the open air on the Coelian Hill.

In the year of the Jubilee (1575), when pilgrims of all nations flocked to Rome to obtain the indulgence offered to them, a procession of fifteen thousand Palestrinans, divided into three huge choirs, marched to Rome and entered it, singing their great townsman's music.

ORLANDO DI LASSO

Born *c.* 1530; died 1594. Orlando di Lasso (or Orlandus Lassus) is the greatest representative of the Flemish School. Roughly, the facts as to the parts played by different nations in the development of the pure choral style are these: (i) Everywhere, from the ninth century to the beginning of the fifteenth, church musicians were at work fashioning a choral technique, and no nation had any actual supremacy during this period. (ii) In the first half of the fifteenth century an Englishman, John of Dunstable, showed the way to an enormously more artistic treatment, and his reforms were universally adopted. (iii) Then the Flemings took up the leadership, and became so famous that the chief posts in Rome (and Italy generally) were filled by them, and their compositions spread widely. The last and greatest of the Flemings was Orlando di Lasso. (iv) By that time the Italians had made progress and were already taking up

the leadership; two great schools, then, overlap in Lasso and Palestrina, who were born within a few years of one another and died in the same year

Lasso was born at Mons. He wrote an enormous quantity of music and travelled extensively, visiting France, England, and Italy; he was for a time *maestro* of the Lateran in Rome. In his late twenties he received an invitation from the cultured Albert V, Duke of Bavaria, to settle at Munich as his director of chamber music. He married a lady of the court. Later he was promoted—

> 'The Duke seeing that Master Orlando had by this time learnt the language, and gained the good-will and love of all, by the propriety and gentleness of his behaviour, and that his compositions (in number infinite) were universally liked, without loss of time elected him master of the chapel, to the evident pleasure of all. And, indeed, with all his distinguished colleagues, he lived so quietly and peacefully, that all were forced to love him, to respect him in his presence, and to praise him in his absence.'

He was recognized as a great choirmaster—

> 'One great quality was the firmness and genius he evinced when the choir were singing, giving the time with such steadiness and force, that, like warriors taking courage at the sound of the trumpet, the expert singers needed no other orders than the expression of that powerful and vigorous countenance to animate their sweetly sounding voices.'

He soon made fresh travels—

> 'The Duke, seeing his predecessor's chapel was far beneath his own ideal, sent messages and letters, with gifts and promises through all Europe, to select learned musical artists, and singers with fine voices and experience. And it came to pass in a short time, that he had collected as great a company of virtuosi as he could possibly obtain, chosen from all the musicians in Germany and other countries by his composer, the excellent Orlando di Lasso.'

All this illustrates the condition of music at this period, as an art fostered by the aristocracy and the church, and is here inserted with that in view.

A picturesque incident of Lasso's life was this: On Corpus Christi day, 1563, the weather was so bad that the Duke ordered that the usual procession round the town should be abandoned and the circuit of the aisles of the church alone be made. Singing a motet

of Lasso, the choir and the church dignitaries proceeded, when, on approaching the porch, the storm ceased, they were able to pass out into the open, and the ceremonies were carried through as in other years. This gave Lasso the status, amongst his fellow townsmen, of a divinely favoured being, and his motet that of a valuable storm-stopper, in which capacity it was subsequently used, though with what results history does not record.

The four sons of Lasso all became musicians, and after his death they piously published many of his works. The family musical talent persisted into a third generation.

TOMMASO LUDOVICO DA VITTORIA

Born *c.* 1540; died some time after 1603. Vittoria (or Victoria) is considered the greatest Spanish representative of the choral school of the sixteenth century, though he spent most of his active working life in Rome. At thirty-three he was Maestro di Cappella of the Collegium Germanicum in Rome, to which institution he had already for some years been attached in a minor capacity. A year or two later he was choirmaster of St. Apollinaris, a post he held for fourteen years, during which period he published a number of books of church music. He then returned to Spain, taking an appointment at the Chapel Royal, at Madrid, and there publishing other works. Vittoria was not only greatly influenced in his work by the Roman School, but, in his turn, exercised influence upon it. Much of his music is of very great beauty, and he ranks very high amongst the musical workers of his period.

WILLIAM BYRD

Born 1543; died 1623. Probably a Lincolnshire man, since he was organist of Lincoln Cathedral at twenty. At twenty-six he became a Gentleman of the Chapel Royal, and for about thirty years lived at Harlington, ten miles out of London. 'It is thought that he chose this retired village as his residence in order that he might escape difficulties in connexion with his duties created by the fact that he adhered staunchly to the unreformed doctrines . . . yet regular attendance at the Chapel Royal must in these circumstances have taxed Byrd's energies, more particularly because the journey lay across the dangerous Hounslow Heath' (Fellowes). Later he settled near Ongar, in Essex, becoming something of a country gentleman, and securing the right to bear arms.

Byrd.

Byrd's work is nearly all of the finest quality—Church Music Secular Choral Music, String and Keyboard Music. Byrd was the founder of the English Madrigal School.

A new recognition of the value of Byrd's compositions has lately come about, and some British musicians are now not hesitating to claim for him a status equal to that of Palestrina, formerly considered to stand head and shoulders above every composer of the period. Certainly Byrd's biggest things, like those of Palestrina, have the quality of sublimity that marks the really great mind.

JOHN BULL

Born *c.* 1562; died 1628. Bull was one of the boys in Queen Elizabeth's Chapel Royal. At the age of about twenty he became organist of Hereford Cathedral. A few years later he became a Gentleman of the Chapel Royal, and a Mus. Doc. of both Cambridge and Oxford. At about forty he petitioned Queen Elizabeth for a grant 'to relieve his great poverty, which altogether hinders his studies'; the petition was successful. Later he was appointed by the Queen Professor of Music at Gresham College, in the City, and had to give—

Bull.

> 'The solemn music lecture twice every week, in manner following, viz. the theoretique part for one half-hour, or thereabouts, and the practique, by concert of voice or instruments, for the rest of the hour, whereof the first lecture should be in the Latin tongue and the second in English; but because at this time Mr. Dr. Bull, who is recommended to the place by the Queen's Most Excellent Majesty, being not able to speak Latin, his lectures are permitted to be altogether in English, so long as he shall continue in the place of music lectyrer there'.

In 1607 when King James I dined at Merchant Taylors' Hall,

> 'John Bull, Doctor of Musique, one of the organists of His Majesties Chappell-royall, and free of the Merchant-taylors, being in a citizen's gowne, cappe, and hood, played most excellent melodie upon a small payre of Organes,[1] placed there for that purpose onley'.

At the age of about fifty Bull went abroad, 'being possessed of crotchets as many musicians are' or (alternatively) 'through the guilt of a corrupt conscience to escape the punishment which notoriously he had deserved and was designed to have inflicted on him by the hand of justice'. He lived successively at Brussels and Antwerp,

[1] 'Payre' in the same sense as in 'pair of scissors'; cf. the French use, 'les orgues'.

being organist of the cathedral at the latter place. There he died. He was of great fame as Virginalist and Organ player and composer. He also wrote Church Music.

Bull seems to have been on terms of friendship with the great Dutch organist, Sweelinck. Bull wrote a Fantasia on a Fugue of Sweelinck's, and Sweelinck included a canon by Bull in his book on Composition. As a virtuoso performer of the first rank, it is more than probable that Bull's influence on Sweelinck was considerable. It was Sweelinck who founded the great Dutch and North German school of organ playing. His pupil Scheidemann handed the tradition to Reinken, and Reinken greatly influenced Bach, who, as a boy, frequently walked to Hamburg to hear him (see Grove's *Dictionary*, under 'Sweelinck', 'Reinken', and 'Bach'). So there is a link established between Bull and Bach, and, in fact, Bull stands at the beginning of the period of development of contrapuntal instrumental music which Bach closed.

JOHN BENNETT

Born?; died? His one book of Madrigals was published in 1599 and some songs appeared in 1614. Nothing is known of his life. 'Bennett was essentially a refined and tuneful musician, with a sound technique so far as it went. . . . He was certainly at his best in the gayer moods.' 'He owes his popularity amongst modern madrigal singers almost exclusively to his sparkling *All creatures now are merry minded* and to his *Weep, O mine eyes*. Both of these are quite first-class of their line, but the former is much more homophonic than was usual with this class of work' (Fellowes).

JOHN DOWLAND

Born 1562; died 1626. Dowland was born in Ireland (=Dowlan and Dolan). At eighteen he went to Paris as a page in the train of Sir Henry Cobham, and during his three years' stay there became a Roman Catholic. At twenty-six he took the Mus. Bac. degree at Oxford, and a few years later went to Italy to study with Marenzio. On his return he became a Protestant again, and resided, as a graduate, at Trinity College, Dublin. At thirty-five he brought out

a book of Songs with Lute accompaniment that became very popular and went through five editions. At thirty-six he was appointed Court Lutenist to the King of Denmark. At forty-seven he returned to England. He held various positions here, being Lutenist to Lord Walden, and later one of the Six Lutenists of Charles I. For years he had been making a large income abroad, but he had spent money freely and he died poor and embittered. Dowland's fame as a Lutenist was great, and he received many offers of preferment—

> 'When I came to the Duke of Brunswick he used me kindly and gave me a rich chain of gold, £23 in money, with velvet and satin and gold lace to make me apparell, with promise that if I would serve him he would give me as much as any prince in the world. From thence I went to the Lantgrave of Hessen, who gave me the greatest welcome that might be for one of my quality, who sent a ring into England to my wife, valued at £20 sterling, and gave me a great standing cup with a cover gilt, full of dollars, with many great offers for my service. From thence I had great desire to see Italy and came to Venice and from thence to Florence, where I played before the Duke and got great favours.'

Dowland also boasted that his works had been published at Paris, Antwerp, Cologne, Nuremberg, Frankfort, Leipzig, Amsterdam, and Hamburg.

RICHARD EDWARDS

Born about 1523; died 1566. Note that this composer is much earlier than any of the others here mentioned, with the exception of Taverner. He is included because his choral piece *In going to my naked* (modernized 'lonely') *bed* is likely to be heard at choral concerts. Edwards was educated at Christ Church, Oxford. He became Master of the Children of the Chapel Royal. At Candlemas, 1565, he produced at Lincoln's Inn a play performed by his choir-boys, and next year a play of his was acted before Queen Elizabeth in Christ Church Hall, Oxford, which pleased the Queen, who sent for him and 'gave him promise of reward'. But he died a week or two later.

Edwards' work precedes that of the madrigal school proper and the

beautiful part-song mentioned above and below will be found to be grave and sober, and in style indistinguishable from a piece of church music.

JOHN FARMER

Born *c.* 1565; died 1605. Farmer was organist of Christ Church Cathedral, Dublin. He deserted his post and the Chapter issued an order saying that if they did not see him soon they did not wish to see him at all. So he returned, and shortly after was presented to a country Vicarage. Not being in orders, Farmer farmed this out, and his vicarial duties were done vicariously. He lived his last year in London. He wrote Madrigals and Psalm Tunes, &c., also a text-book of Counterpoint.

GILES FARNABY

Born *c.* 1560; died *c.* 1600. Very little is known of his life. He published a book of Madrigals and wrote a number of admirable keyboard pieces, many of which are brief but significant and characteristic. He is, to normal people, the most attractive Keyboard Writer of the period, and his works are now increasingly played.

THOMAS FORD

Born 1580; died 1648. A musician on the staff of the Prince of Wales, and then one of the musicians of Charles I. He is buried in St. Margaret's, Westminster. Ford wrote Solo Vocal Music with Lute accompaniment, Madrigals, a little Church Music, &c.

ORLANDO GIBBONS

Born 1583; died 1625. He was the son of one of the City Waits of Cambridge—a body of players and singers attached to the Mayor and Corporation. Two of Orlando's brothers became professional musicians. Orlando began life as a choir-boy at King's College (his brother Edward being Master of the Choristers). Then, at twenty-one, he became Organist of the Chapel Royal, and nineteen years later of Westminster Abbey. His death took place at Canterbury, where he was in attendance on Charles I, who had gone there to receive his bride on her arrival from the Continent, and he is buried in the Cathedral there, where a bust of him is to be seen. He left a great many pieces of fine Church Music, a smaller number of Madrigals, many 'Fancies' or 'Fantasias' for Viols, and some Virginals Music. His Church Music is of especial importance.

Gibbons.

THOMAS MORLEY

Born 1558; died 1603. As a young man, Organist of St. Giles', Cripplegate, later of St. Paul's Cathedral, and also, finally, a Gentleman of the Chapel Royal. As Byrd was in danger as a Roman Catholic, so Morley was in danger as a Protestant. It appears that he went abroad on some secret service. See a letter by one Paget, a Catholic agent in Flanders:

> 'Ther is one Morley that playeth on the organies in poules that was with me in my house. He seemed here to be a good Catholicke and was reconsiled, but notwith-standing suspecting his behaviour I entercepted letters that Mr. Nowell [presumably the Dean of St. Paul's] wrote to him wherby I discovered enoughe to have hanged him. Nevertheles he shewing with teares great repentaunce and asking on his knees forgivenes, I was content to let him goe. I here since his comming thether he hath played the promotor and apprehendeth Catholickes.'

Morley wrote a large number of Madrigals, in which he frequently showed a gay and light-hearted spirit. He also wrote some Church Music and Keyboard Music. In 1597, being ill and obliged to keep his house, he occupied himself usefully in writing a popular text-book, the *Plaine and Easie Introduction to Musick.*

JOHN TAVERNER

Born *c.* 1495; died *c.* 1540. Nothing seems to be known of his earlier life, beyond the fact that he was almost certainly of an old Lincolnshire family, and had already made a considerable reputation at Tattershall (Lincolnshire), where most of his music was written, before he became Master of the Children of Cardinal College (now Christ Church), Oxford, in 1526. See Anthony Delaber, in Foxe's *Acts and Monuments.*

> 'Then went I straight to Friswides,[1] and Evensong was begon, and the Deane and the other Canons were there in their gray Amices: They were almost at *Magnificat* before I came thether, I stoode at the quier doore and heard Master Taverner play, and others of the Chappell there sing, wyth and among whome I my selfe was wont to sing also.'

Taverner and other members of the College were accused of heresy, and thrown by Wolsey into a cellar 'with a deep cave under the ground, of the same Colledge, where their salt fyshe was layde, so that through the fylthe stincke thereof, they were all infected'. The Cardinal pardoned Taverner—saying he was 'but a Musitian'!

For his duties at Oxford he received a salary of £10 per annum, with an allowance of three shillings and fourpence for livery, and one shilling and eightpence per week for commons—higher remuneration than that of any member of the College except the Dean and Sub-Dean.

He was only at Oxford three and a half years; his religious views changed drastically, he repudiated all the old forms for which he had composed so much fine music, and forsook his musical career.

[1] By 'Friswides' is meant St. Fridiswide's Abbey, the building of which was incorporated in part by Cardinal Wolsey in his new foundation.

Most of his remaining years were apparently spent at Boston, the chief town of his native district, and in these after years he was evidently one of Thomas Cromwell's chief agents in the suppression of monastic establishments and the martyrdom of religious opponents. He was buried at Boston.

Taverner comes at the end of the highly developed and flourishing school which was definitely broken off by the Reformation, 1547–1560. Whereas, what foreign influence was accepted by the new school was Italian, Taverner's period has more affinity with the Flemish. 'His command of technical ingenuities and his grim delight in following them out suggest study of Flemish methods.' His work is characterized by extraordinary virility, and an exceptionally outstanding personality, which unceasingly vitalizes everything —even in his duller moments.

His music survived into the post-Reformation period, and 'Long after the names of his contemporaries had vanished from the part-books of the late 16th century, his name remained.'

CHOUINARD ART INSTITUTE

THOMAS WEELKES

Born 1575; died 1623. Organist of Winchester College, and then of Chichester Cathedral. Hence he did not, like most of the English Choral and Keyboard composers of the period, live the London life. But he died whilst on a visit to London, and left his friend with whom he was staying fifty shillings 'for meat, drinke and boardinge and such like necessaryes', asking him to 'see me buried like a man of my profession'. The place of burial was recently discovered by Dr. Fellowes—St. Bride's, Fleet Street. Weelkes wrote a large number of Madrigals, a good deal of Church Music which is at present unprinted and unsung, and String Music, also still in manuscript.

He is one of the very greatest of the Madrigalists.

JOHN WILBYE

Born 1574; died 1638. Wilbye was born at Diss, Norfolk, the son of a well-to-do tanner, who was evidently himself something of a musician, since he bequeathed his lute to his son. When about twenty years of age Wilbye became household musician to the Kytson family of Hengrave Hall, Suffolk, and he continued in the service of this family for thirty years. The Hall still exists and its records give particulars of the musical instruments and music books in use during Wilbye's control. Sir Thomas Kytson had a town house, and in this way some of Wilbye's Madrigals came to be dated from London. Some time after Sir Thomas's death, Lady Kytson gave Wilbye the best sheep farm in the district as a reward for his faithful service—after which practically no more music appeared! When Lady Kytson died Wilbye went to live at the house of her daughter, Lady Rivers of Colchester, and there he remained until his death. He died a wealthy man.

All this gives a rather interesting picture of one type of professional life at the period. There were at this time three main opportunities for making a living open to a sound musician in England: (1) Service in the Chapel Royal, (2) Organistship of some Cathedral, (3) Service with a private family. Abroad it was much the same.

Wilbye's output of composition was not great, but he is reckoned the finest English madrigalist, excelling especially in the more serious style (by which he is to-day, as it happens, less known).

NOTE

The leading composers of this period are extremely numerous. I have selected for mention here chiefly those whose music is most accessible. They are thoroughly representative of their period. The major workers are included, and it will be found that the four chief schools of the sixteenth century (Flemish, Italian, English, and Spanish) are all illustrated. Of all those included some compositions can be heard in the larger churches (to London readers Westminster

Cathedral offers a wonderful opportunity), at the concerts of Madrigal Societies, &c., or on the Gramophone, whilst the Keyboard compositions are within the capabilities of the competent amateur pianist.

More of the work of the period (both choral and instrumental) is sure to be gramophonically recorded before long; hence the catalogues of the various companies should be examined as they appear. (There is at present a special need for more Records of the Church Music.)

PERIOD II

To Bach and Handel

VI

HARMONY *QUA* HARMONY AT LAST, AND THE INTRODUCTION OF OPERA AND ORATORIO

CONTINUING the thought of the last chapter, one may ask—'Why were the Modes in general, which had had so long and successful a career as the basis of melodic music, found at last to be unsuitable for choral writing?'

The reason is probably this. Choral writing, at first looked at purely as Counterpoint (as a *weaving of melodies*), was gradually tending more and more to be looked at as Harmony (as a *building of chords* side by side). And music which is thus felt harmonically seems to call for very definite points of repose interspersed with its passages of activity. Such points of repose we call Cadences. And the growing fashion for dance rhythms in choral music would emphasize the need of such Cadences, for, as already pointed out, a dance piece is necessarily cut up into equal sections ('phrases' and 'sentences'), and, to mark this, Cadences, more definite or less so, are demanded.

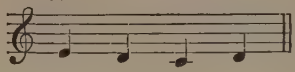
The Cadence Feeling

Now the note in any scale which makes the most definite cadence is the Tonic (= key-note, or central note of the piece, or 'Doh'). And the Tonic sounds much more final if approached by a semitone, thus—

(*a*)

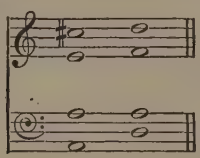
than if approached by a tone, thus—

(*b*)

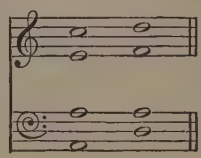


And when harmony is put to it this feeling is strengthened [1]—

(*c*)



(*d*)



I have earlier in this book made the assertion that all music, even the most complex, has grown out of the simple Folk Song (and Plain Song) and the equally simple Folk Dance. You have gathered that both these influences were active in the sixteenth-century Choral Music, and have now realized that the Dance element, especially, was pushing composers out of their old almost purely Contrapuntal way of looking at things into a more Harmonic way of looking at them. Other factors which tended in the same direction were these:

(*a*) The development of music meant for a keyboard—a medium for evoking tone that inevitably suggests lumps or handfuls, i. e. chords considered as chords and not as by-products of interwoven 'voices' or 'parts'.

(*b*) The popularity of the Lute, a plucked string instrument something like the Mandoline of to-day, and the composition of songs for this, the melody of which was held by the voice of the performer and supported by chords which he played on his instrument. A good deal of simple

[1] This remark applies of course to the sixteenth-century harmony almost as much as to that of a later period. Even when the written music did not show a 'leading note', in approaching a cadence the singers inserted a sharp, under certain conditions which we know as the laws of 'Musica Ficta'.—R. R. T.

counterpoint often came into a Lute accompaniment, but the very nature of the instrument suggested the harmonic way of considering music.

The Influence of Drama

About 1600 another and decisive factor entered. The idea of writing upon dramatic themes began strongly to seize composers. Now the old contrapuntal music could express long-drawn moods, such as joy or sorrow, but was necessarily too formal in its construction to express very rapid and dramatic changes of thought, to give point to particular words, and so on. And it was obviously unsuitable as a musical setting for dialogue.

The Renascence takes Effect in Music

This rather sudden plunge into definite Music Drama had an historical cause behind it. The Renascence, which for a century and a half had urged men to the study of Greek thought and the expression of it in painting and sculpture, and which had for some time also influenced architecture, now began to exert its power upon music. Up to this time it had done little more than supply composers with some new literary subjects for their composition, and they had written many Madrigals and Lute Songs the words of which were treatments of classical subjects (Venus and Cupid, and Phoebus and Philomel, are common enough names in their verses), and had also set to music spectacular Masques and Pastorals upon classical subjects. But they had never seriously tackled Greek Drama, and now they began to want to do so.

A little group at Florence, that was in the habit of meeting regularly in a palace there, especially set the fashion. They studied the ancient Greek Drama, and came to the conclusion that it was chanted by solo voices with some simple instrumental support, such as that of the lyre, and they saw that it

made provision for occasional chorus passages. So they devised an entertainment on these lines, setting such stories as that of Orpheus and Eurydice. Similarly they applied their ideas to sacred subjects, and so produced 'Oratorios'. The examples that follow (from an Oratorio, Cavaliere's *Soul and Body*)[1] will give an idea of their methods, and will show how thoroughly Harmonic (rather than Contrapuntal) they were in their conceptions, the change of view, indeed, being so great as to give the compositions of the school the name of 'The New Music'.

(*e*)
ANIMA (SOUL).

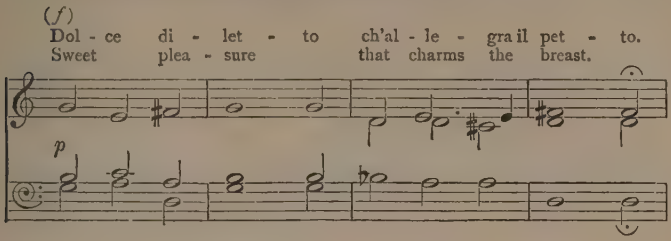
Non vi cre - d'io, no, no, Li
I don't believe you, no! no! All

Andante.

p

vo - str'in - gan - ni io so;
your de - ceptions I know;

[1] The extracts are taken from Malipiero's edition, published in the great *Raccolta Nazionale delle Musiche Italiane* (Istituto Editoriale Italiano, Milan).



An Intermediate Type

I do not propose to dwell upon the music of this period, because it is music which can practically never be heard to-day and the avowed purpose of this book is to explain and place in proper relation such types of music as the ordinary listener can find opportunities of hearing, merely touching upon previous and intermediate types sufficiently to draw from them the necessary explanations of the genesis of the music that *can* be heard. The 'New Music' is an intermediate type. To-day you can hear Palestrina and the English Elizabethan composers, and you can hear Purcell, Bach, and Handel. These 'New Music' people, Peri, Caccini, Cavaliere, Monteverde and Company, you cannot hear. So they are in this book quickly passed over. But note the following:

i. There is a curious analogy between the change from Gothic Architecture to Renascence Architecture, on the one hand, and from the Contrapuntal Madrigal-and-Mass style to the new *Dramma per Musica* style on the other. The first in each case was a weaving of lines, the second a placing in juxtaposition of masses. Both came about from the same dual cause, (*a*) the exhaustion of the resources of the previous type, and (*b*) the introduction of Greek models.

ii. An overlapping, of course, occurred. In architecture the quadrangle of St. John's College, Oxford, in a Renascence style, dates from 1630; and Inigo Jones's purely classical gateway to the Botanic Gardens at Oxford from

1633. Yet the chapel of Brasenose College, with mixed Gothic and Renascence features, dates from 1656. There are such overlappings in the history of every art. They are bound to occur, for as long as Providence continues to ordain that every little girl or boy that's born into this world alive is either a little Liberal or else a little Conservative, some people will dearly cherish the old and some wish violently to break with it—sometimes with an intention of reverting to a still further past, as here in the case of both architecture and music.

The point to remember, then, is that the break between the contrapuntal and the harmonic was not so clear cut as is sometimes supposed by those who read concise histories and records of dates and facts. Madrigals in the old style were still written up to at least 1620, and the contrapuntal never died out of church music, although the harmonic came in.

iii. The declamatory style for solo voices was called 'Recitative'. The aim was to imitate more or less closely the natural inflexions of the speaking voice, supporting it with mere chords. In Oratorio and Opera, both of them forms which grew up out of the *Dramma per Musica*, Recitative has always continued to form a very important ingredient. Purcell, Handel, and Bach made good use of this means of securing dramatic expression in solo song; so did Gluck, Mozart, and the Opera writers who followed them; so did Wagner, who, however, modified it, making it more continuous and giving it a very elaborate (and sometimes contrapuntal) accompaniment. And Debussy's opera *Pelléas et Mélisande* is entirely written in a type of Recitative. With those examples in mind, the innovations of the early seventeenth-century Opera and Oratorio composers cannot be thought of lightly. We do not hear their work nowadays, but we profit by it.

iv. The Orchestra, which had been in a chaotic condition through the previous century, remained in such a condition. But the desire of the Opera writers for direct expression and varied 'colour' caused experiments from which good was later to come.

v. An important social change in relation to music came about through the invention of Opera. There were as yet no public concerts anywhere, but in 1637 an Opera House was opened at Venice, and others followed elsewhere (London, 1656; Paris, 1669; Rome, 1671; Hamburg, 1678). For good and ill the initiation and continuous multiplication of opportunities for the aristocrat, the merchant, and the tradesman and his wife to hear a musical dramatic entertainment, 'at prices to suit all pockets', has been a great influence in musical development. And the wide popularity of Oratorio from the end of the sixteenth century downwards has been another great influence.

(A comment upon this chapter, and a reply to it, will be found in Appendix IV, page 162.)

VII

THE CENTURY OF PERFECTION, 1650–1750.

(*a*) Fugue

In travelling quickly along the course of the development of music, what have we so far seen?—

i. Unison song (church song and folk song) developing into choral song on contrapuntal lines.

ii. Contrapuntal choral song reaching its highest point of development about the turn of the sixteenth–seventeenth centuries.

iii. Then, as the harmonic principle came more and more into light, a partial and temporary decay of the contrapuntal principle and the invention of a form of solo song modelled on speech (Recitative) with a simple chordal accompaniment and the addition of choruses similarly conceived and of rough-and-ready orchestral passages, all with a dramatic intention behind them—a turn over from the more or less impersonal style of the Mass and the Madrigal to the direct dramatic utterance of the early Opera and Oratorio.

iv. Keyboard music brought to its first early stage of coherence, but orchestral music still left incoherent.

Nothing New but nearly Everything Better

The period we are now to enter is a period which offers us, in a sense, nothing new, but instead a gradual perfecting[1] of every style (dramatic, devotional, solo vocal, choral, instrumental) developed previously. The greatest works of the end

[1] One of my kind critics raises an objection to the title of this chapter. Simply to call this period 'The Century of Perfection', without explanation, might, indeed, lead to misconception. I think, however, that the present paragraph, if carefully read, will be found to guard the point sufficiently. See also page 72, 'What Perfection means', and Appendix V.—P. A. S.

of this period (say, 1700–50) are immeasurably beyond the greatest works of the previous period (the operas, oratorios, &c. of, say, 1600–50). Instrumental music takes a leap forward far in advance of anything it has previously attained. Solo vocal music does the same. The Choral Music alone cannot be said to be greater than the greatest previously written; it is not finer than that written just before and after the year 1600, but only different—in its more direct mode of expression and its bigger scale. In Choral Music we have climbed the second great peak on the journey; in Instrumental Music the first great peak has been reached.

And not only is this the period of a gathering up and perfecting of all that has gone before: it is the period of their final gathering up. After this period (or rather overlapping it, as everything does overlap in the history of art) there comes into musical composition a new outlook. In Bach and Handel we see the culmination of centuries of musical development; in Haydn and Mozart, who are immediately to follow them, we see the foundations laid of the musical development of the century that is to follow.[1]

The Period of Fugue

Typically, this is the period of the Fugue. You have seen a good deal of both the spirit of the Fugue and the body of the Fugue in such pieces as that Mass of Palestrina, some of the Madrigals, and the keyboard piece of Gibbons (p. 26), which, as was pointed out earlier, was nothing but an instrumental adaptation of the mass-madrigal style.

In all these things we had—

i. A strict adherence to a fixed number of 'voices' or 'parts', all of equal importance;

ii. A tendency (particularly noticeable in the Palestrina Mass) to 'grow' a long piece out of a short melodic subject;

[1] For another way of looking at the musical development of this period see Appendix V.

iii. An incipient tendency to obtain variety by moving from the main key to some nearly related key or keys, returning, at intervals or at any rate finally, to the main key.

An Understanding of Keys

The close study and consequent greater understanding of Harmony *qua* Harmony that came about as a result of the Florentine experiments of 1600, had an enormous influence upon the 'incipient tendency' mentioned under (iii). Effective ways of relating chord to chord and key to key came to light. Harmony and key relationship began to codify and, it may be said, to conventionalize. It became realized that keys had natural relationships, in a sort of family system, each key having closely connected with it in aural effect five other keys, as for instance—

Key C

Key G (i. e. one sharp added) — Key F (i. e. one flat added)

and the 'relative minors' of these (i. e. those with the same 'key signatures')—

Key A minor

Key E minor — Key D minor

Bach and Palestrina Compared

Now, roughly speaking, a Bach fugue is, in form and style, much the same as a Palestrina movement, such as one of those we have been examining, but with more definite 'point' about every detail of its construction.

It has one main 'Subject' (a snatch of melody like that which we found to be the chief 'Subject' of the Palestrina Mass).

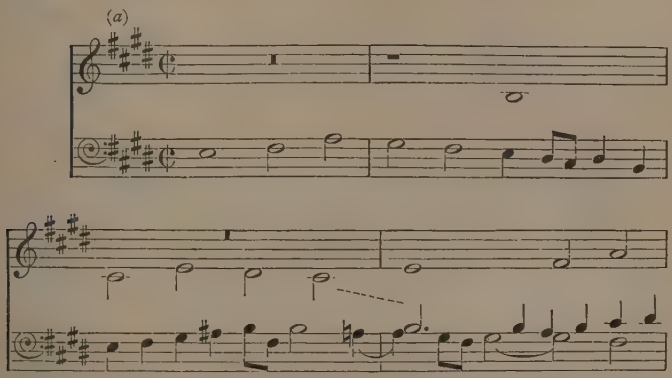
This subject appears successively at the opening in all the 'Voices' (which may be real voices, but which even in an instrumental Fugue still retain this name).

Look back at the Kyrie of the Mass and you will see that the Subject there enters at different pitches, beginning on F in the Tenor, then five notes higher on C in the Alto, then on F in the Soprano, and on F in the Bass. Were this a Bach fugue it would open in much the same way, but instead of the second (Alto) entry opening on the note C, it would most probably start later and be actually and definitely in the *Key* of C, the Soprano entry then bringing the composition back to the Key of F, and the Bass taking it again to the Key of C.

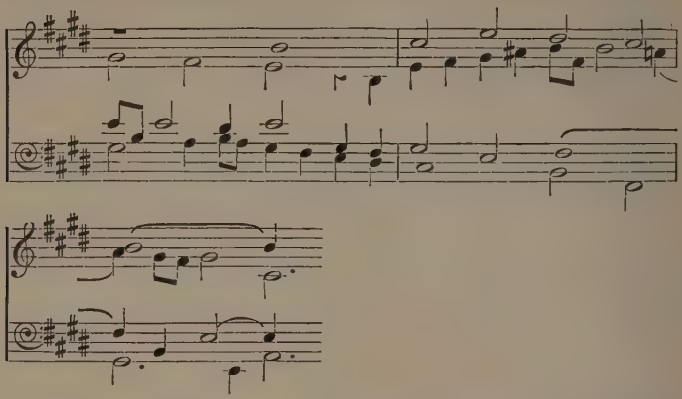
Keys of five notes apart, like these, are in the closest possible relationship, and alternation between them at the opening of the Fugue gives us the sense of variety without disturbing us by taking us far afield.[1]

A Typical Bach 'Exposition'

Here is an example of the opening (or 'Exposition') of a Bach keyboard fugue (from the '48'), chosen because it is similar in style and Subject to the Palestrina piece—



[1] In not quite every case, however, even in Bach, do we find actual modulation (i.e. change of *key*) when the 'Answer' (= second entry of 'Subject') comes in. There are cases where the 'Answer' is rather a pitch-transposition of the subject, than an actual key-transposition.



The device of alternation of pitches was, as we have seen (pp. 10 and 15), originally dictated by convenience. A piece of melody that lay just right for Tenor would be too low for Alto if untransposed, and if transposed an octave up would be too high. An obvious way out of the difficulty was to transpose it up, not an octave, but a fifth. This alternation of entries a fifth apart in pitch then became a convention to be frequently followed, though not invariably adopted (Palestrina, in that very passage, as you have noticed, has not transposed his bass entry). Then the use of the key-changes, as a means of lending variety, became understood, and the convention was carried over into the new period; thus what had originated out of vocal convenience was now continued, with improvements, from motives of artistic advantage.

How Bach Continues his Fugue

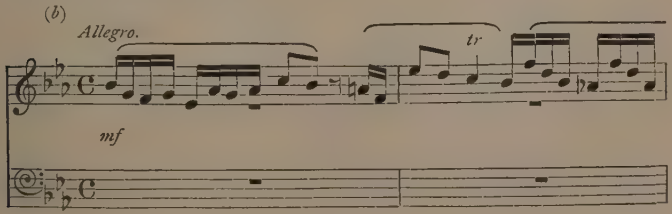
And so with later entries of the Subject. In some of the Palestrina movements a *number of different Subjects* entered, as the movement proceeded, in similar 'imitative' fashion (that is, one voice imitating, or copying, as it entered, the theme of the preceding voice): in other movements the *first main subject* of the piece was given greater importance, and 'entered' fre-

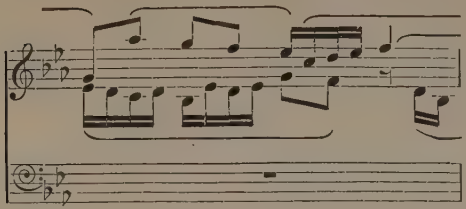
quently throughout the piece. By the time we get to the Bach period composers have learnt how to arrange the various sets of entries each in a different key from the others, passing more or less round the little circle of related keys. The variety which formerly they had often been able to gain only by the use of a *different Subject* for each set of entries is now supplied by the use of a *different Key* for each set of entries. This enables them to use the same main 'Subject' throughout, and so to give the piece greater coherence. A typical scheme of entries in a shortish Fugue might be something like this—

Entries in C–G
„ „ A minor
„ „ F
„ „ C

Bach's 'Episodes'

All this, as will have been realized, is simply a closer organization of the old sixteenth-century contrapuntal choral piece. The closer organization is carried out, too, in another important detail. In the old type of contrapuntal piece there were brief passages between the entries, connecting one with another, and architecturally serving no other very definite purpose. In the Bach fugue these intermediate passages are organized into definite 'Episodes'. And no longer do they consist of indeterminate material; they are now closely and cleverly constructed out of some *motif* or *motifs* of the previous material. For instance, Bach's 7th Fugue of the '48' has this Subject—





And the first Episode, when it comes, is found to grow from out of that little figure at the end of bar 2—

(c)

(end of Subject)

tr

(beginning of Subject)

The last example shows how the episode serves as a link between two sets of entries. Yet observe that it fits so neatly,

at its opening, to the close of the last entry, and so neatly, at its closing, to the opening of the next entry that no break is felt. Except for some special and, as we may call it, oratorical reason, a good Fugue goes right through without break. It is a seamless piece of fabric, with the same figure woven into it at intervals and in different colours—not a number of separate pieces sewn together. To use another metaphor, it is organic. It grows out of a seed planted in the first bars. It extends into roots and branches, but it is all one tree.

Stages in the Fugue's Evolution

The Fugue, as we find it in Bach, represents the climax of a process of development, stretching over the period of about eight hundred years that had elapsed since some churchman was struck with the idea that Providence had not given all monks tenor voices or all of them bass voices (page 10). The stages in the development are represented by—

i. The Churchmen of the ninth and tenth centuries, who devised the plan of singing their Plainsong in parallel 5ths and 8ves instead of in merely unison or octaves. (Older Organum.)

ii. The Churchmen of the eleventh and twelfth centuries, who varied from parallelism in the voice parts that accompanied their Plainsong. (Newer Organum.)

iii. The Churchmen of the twelfth century, who wove quite florid choral accompaniments in quicker notes around their Plainsong, strongly held in slower notes. (Descant.)

iv. The Churchmen of the fourteenth century, who sang their Plainsong accompaniment at the gentler intervals of parallel 3rds and 6ths. (Early Faburden.)

v. The Churchmen of a little later, who reverted to an unparallel accompaniment, now (in the light of all the experiments previously made) of a fairly free character.

vi. The Englishman, John of Dunstable (fifteenth century), who revolutionized musical composition by devising more artistic methods for the movement of the voice parts, often departing from the practice of using Plainsong continuously throughout the composition.[1]

vii. The sixteenth and early seventeenth-century Church Music and Madrigal writers, who carried this style of pure Contrapuntal art to perfection, and some of whom developed it in Instrumental as well as in Choral compositions—Palestrina in Italy, Byrd and Gibbons in England, Vittoria in Spain, &c.

viii. The early seventeenth-century writers in many countries (Monteverde and others), who emphasized the Harmonic idea.

ix. The later seventeenth-century writers (e.g. Purcell in England), who combined the Harmonic and Contrapuntal aspects.

x. Bach and Handel, who, in their great choruses and their instrumental works, brought to perfection this combined Harmonic-Contrapuntal art (with the emphasis again on the Contrapuntal).

[1] Another point, often overlooked, is that Dunstable when he did use the Plainsong *Canto fermo* (placed by him in any voice) often used it in a floriated manner instead of as the usual mere succession of breves.—R. R. T.

VIII

THE CENTURY OF PERFECTION (1650–1750)

(*b*) THE ARIA, THE SUITE, THE OPERA, AND THE ORATORIO; THE ORCHESTRA.

THE Fugue then, choral or instrumental, is a development from early Church Song. Another development from early song, but this time from the Folk Song, not the Church Song, was the extended Vocal Solo, as introduced into Opera and Oratorio. The determination to write for the singing voice in a manner imitating the inflexion of the speaking voice had by now weakened. The object of that kind of song was *dramatic expression*, and quickly it had been realized that the other object of *melodic beauty* was not, after all, to be despised. So songs that were dramatically expressive and songs that were melodiously beautiful came to exist side by side, and the convention grew up (a rather sensible one, on the whole, and one that had enough touch with the vital requirements of art to give it a life of at least two-hundred-and-fifty years) of joining the two kinds of song. In this way we got the Recitative and Aria—the half-spoken dramatic song, conveying to the audience a clear idea of the situation of the moment, and the melodic song, immediately following, supplying a lyrical reflection upon it.

Take a well-known example of this, a 'Recitative and Air' from Handel's *Judas Maccabaeus*—

RECITATIVE—*Israelitish Woman.*

To Heav'n's Almighty King we kneel,
For blessings on this exemplary zeal.

Bless him, Jehovah, bless him, and once more
To Thy own Israel liberty restore.

(All this is sung tersely, without elaboration or repetition.)

AIR—(*the same Israelitish Woman*).

O Liberty, thou choicest treasure,
Seat of virtue, source of pleasure;
Life without thee knows no blessing,
No endearment worth caressing.

(This is expanded, by repetition of the words, into a longish Aria.)

Aria Form

Gradually the Aria took on a general (but not quite invariable) form. It became usual to cast it into three sections; the first and last of these were identical, and to them the middle one gave musical relief. This is a very stereotyped and formal procedure, in strong contrast with the free utterance of the Recitative. When we speak of 'Aria Form', or Ternary Form, that simple three-part plan is what we mean.

I have called this period 'The Century of Perfection'. Fugue, as has been seen, had been brought to a stage which we may call perfect, and the Aria, too, reached such a stage. Dull Fugues and Arias were, at this period, written by the thousand, but the *forms* had been perfected (which, of course, was just the circumstance that made it easy for inferior composers to turn out such music wholesale).

What 'Perfection' means

Thus by 'The Century of Perfection' I do not mean a period when 'everything in the garden was lovely', but a period when, the rough digging and manuring having been done and well done by others, the horticultural genius had everything prepared for the production of perfect plants and flowers.

The work of three outstanding composers is especially in mind. Purcell (born 1658) arrived in the garden before it was *quite* ready, but grew some fine blooms notwithstanding.

Handel and Bach, arriving a little later (both born 1685) and both being skilful gardeners, soon produced a wonderful show of blooms. A good deal depends on a wise choice of birth date. Bach, if born in 1658, would probably have done much what Purcell did. Purcell born in 1685 would probably have done much what Bach did: Purcell, Handel, and Bach, born in 1585, would have been Peris and Caccinis and Monteverdes, turning over the soil and making the hitherto almost virgin harmonic wilderness fruitful for the harmonic-contrapuntal gardeners who were to follow a century later.

Keyboard Music

Now for the Instrumental Music, and especially the Keyboard Music. The keyboard instruments of Purcell, Bach, and Handel were the same as those of their sixteenth-century predecessors, but improved. Purcell and Handel wrote for the Harpsichord. Bach wrote both for the Harpsichord and the Clavichord, the latter a gentler keyboard instrument with its sound-production apparatus devised according to a rather different principle. (See Appendix IV for a brief description of these instruments.)

Dance Influence again

So far this chapter has been concerned with what grew out of Song. We now turn to what grew out of Dance. Glance back at Chapter IV, and recall the early influence of the Dance on Instrumental Music. Once a form had become stereotyped as a Dance Form it was natural that it should aspire to rank as a pure instrumental form.

If you were a wandering fiddler, playing dances on village greens, some of your tunes being traditional and some made by yourself upon the traditional forms, you would not be likely to confine your playing of them to occasions when the company was prepared to dance. Those tunes would constitute a great part of your professional repertory, and when called on for a

little music you would dip into the repertory and perhaps bring up as an instrumental piece something originally designed as a dancing measure. And so, too, with the Harpsichordist. From that it is a small step to providing pieces in these dance forms *meant for performance as pieces of music*, rather than for performance as dance accompaniments. And freed from the restrictions of the dance, the music would tend to develop into complications a little beyond what would be suitable for the purposes of dancing.

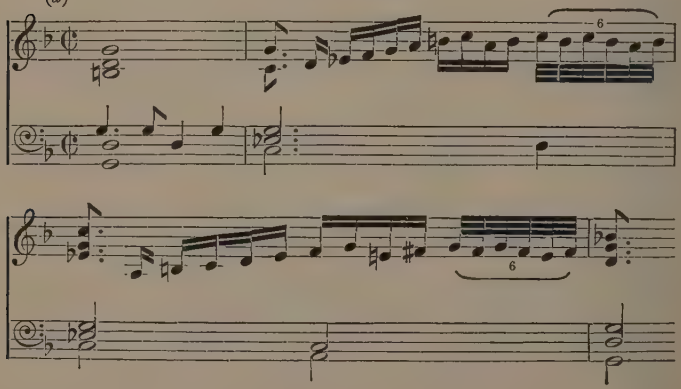
Thus, by Queen Elizabeth's day composers were producing pairs of contrasted pieces in dance form but already departing from full dance style, such as a (slower) Pavane, followed by a (quicker) Galliard, and were sometimes preceding this pair by a Prelude, i. e. a short piece not in any dance style at all, but serving as a suitable introduction.

An Example from Byrd

Thus in *Parthenia* (1611), the first music ever printed in England for the Virginals, we find Byrd providing a short three-section piece as follows:

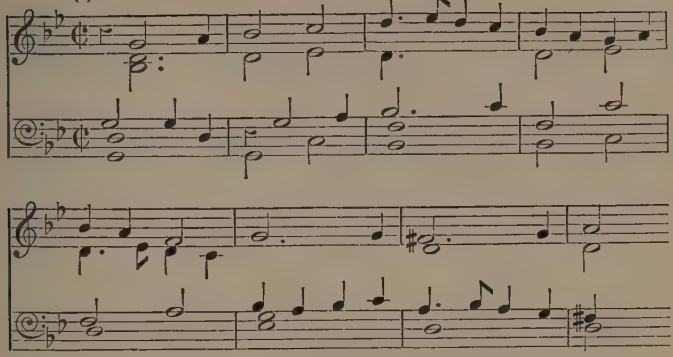
PRAELUDIUM.

(*a*)



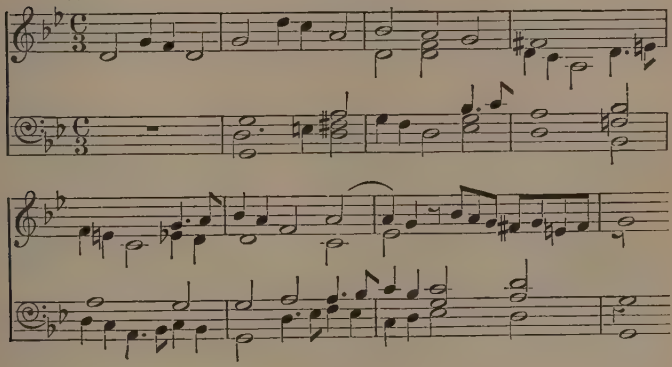
PAVANE.

(b)



GALIARDO.

(c)



The Variety of Dance

Other dance forms used at this period in England were Allemandes, Courantes, Espagnolettes (or Spagnolettas), Jigs, Toyes, Voltes, Rounds, Marches, and Morrises. The varying national origin of these various dances is plainly indicated by their names: the Allemande was of German origin, the Espa-

gnolette of Spanish and the Morris of Moorish, the Courante of French, the Toye of English. These things spread from their country of birth all over Europe, in the same way as Tangos and Fox Trots have spread in our days from the American continent. And having become accepted as dance forms they passed into the resources of the purely instrumental composer, who used most of them for separate and independent little pieces but connected others in the way we have just seen Byrd doing.

Purcell's 'Lessons'

By the time of Purcell we find the idea of connecting into sets extended, and so we see him writing Suites of pieces (which he calls Lessons) such as this:

SUITE I
Prelude
Almand
Corant
Minuet

SUITE II
Prelude
Almand
Corant
Saraband

Purcell's Modern Feeling for 'Key'

All Purcell's pieces are comparatively short, and are simple both to play and to listen to. And they are in modern tonality. Those short extracts of Byrd's strike one to-day as a little confused in tonality. Byrd at the time he wrote these was between two periods. The old Modes were going out and the new Major and Minor Scales had not fully come in. But a piece of Purcell's is quite clearly and definitely in some particular major or minor key, with its definite modulations

into related keys, as for instance this little Minuet, from Suite I, which begins in Key G, modulates at the half-way cadence to Key D, then passes momentarily into Key B minor, and ends in the key in which it began—

(*d*)

MINUET.

p

cres.

p

(*The marks of expression in this and some other pieces quoted do not appear in the original, but are the additions of a modern editor. They are, however, allowed to stand, as useful suggestions to the reader in his playing of the piece.*)

How Bach did it

With Bach, too, and with the other composers of Bach's period, we find this modern system of keys and key relationships fully established. But Bach, being a little later, and being gifted with a supreme musical instinct, was able to arrange his musical material with much more skill, and consequently to write much longer pieces, and to put more of them into a Suite, without losing the listener's attention.

For instance, the first of what he calls his *English Suites* consists of the following pieces:

Prelude.
Allemande.
Courante I.
Courante II.
(with two 'Doubles' or Variations).
Sarabande.
Bourrée I.
Bourrée II.
Gigue.

Altogether this makes ten pieces (counting the 'Doubles'), and some of the pieces are in themselves of considerable length.

An Agreeable Long-windedness

And here occurs an interesting thought—looked at in one way all the efforts of composers through the centuries have been directed to learning how to write longer and longer pieces without losing the attention of the audience. In Queen Elizabeth's day the longest keyboard piece lasted perhaps five minutes, in Charles the Second's the longest piece lasted perhaps ten minutes. By the time of Bach there were pieces lasting, say, twenty to twenty-five minutes. Or, reckoning by single pieces (or 'movements'), the Elizabethan wrote pieces that lasted, at the most, perhaps, three minutes, and Purcell wrote pieces that lasted a still shorter time, because he was

restricted by the determination to get the newly understood key relationships perfectly clear and to secure a perfect balance of parts. Bach, however, stepped into the inheritance left by the men of Purcell's period (we will not say of Purcell, for Bach probably knew nothing of Purcell's music, but of Purcell's contemporaries, the Italian violin composers and the French harpsichordists), and so he was able to write single movements that lasted as long as five or six minutes, and yet flagged nowhere, e. g. the Preludes of some of the 'English Suites', which are the longest of his Suite movements.

Bach's 'Binary' Form

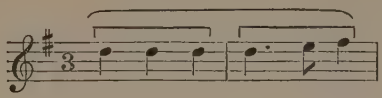
The form of almost all Bach's Suite movements was that which has been exemplified in the Purcell Minuet (page 81). Setting out from a main key he moved at his half-way point to a nearly related key (almost always the key of the Dominant, i. e. the fifth above—e. g. beginning in C he would modulate to G; but if the main and opening key of the piece were a minor key, the half-way modulation would often be to the relative major, e. g. A minor to C major).

Generally he would there draw a double bar and mark the whole section to be repeated, as Purcell does in the little Minuet just quoted. Then, in the second half of the piece, he would modulate back to his first key (or 'Tonic'). And usually he would mark this second half to be repeated also. This we call Binary Form, and it should be clearly grasped, for it had been growing up and settling itself for a long while and was to be the basis of the next great development in the forms of instrumental music.

The Economies of a Composer

Now if interest is to be maintained in any piece of music the composer must use a comparatively small amount of material. The reason for this is the very human one that the brain cannot be always taking in something new without getting tired.

Look at the Purcell Minuet again, and you will see that the tune of the thing is almost all grown out of this little seed—



Sometimes this figure occurs as just given and sometimes it is so changed as to descend instead of to ascend. And when the figure itself is not going on, whatever *is* going on will generally be seen, on a little examination, to have been evolved from either the first half or the second half of it. Then if the bass be examined it will be found to be largely made out of the three-note descending scale figure first heard in the second bar. So there is extreme economy here and this little piece is made out of a quite tiny amount of material.

The Thrifty Bach

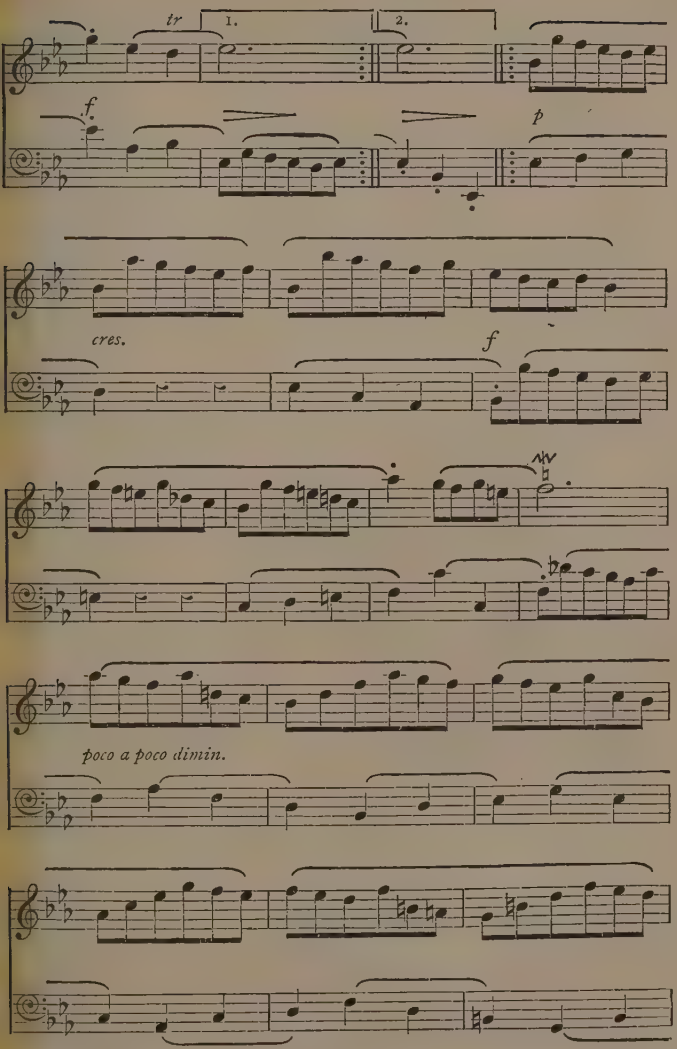
Compare now a Minuet of Bach (that from the second French Suite)—

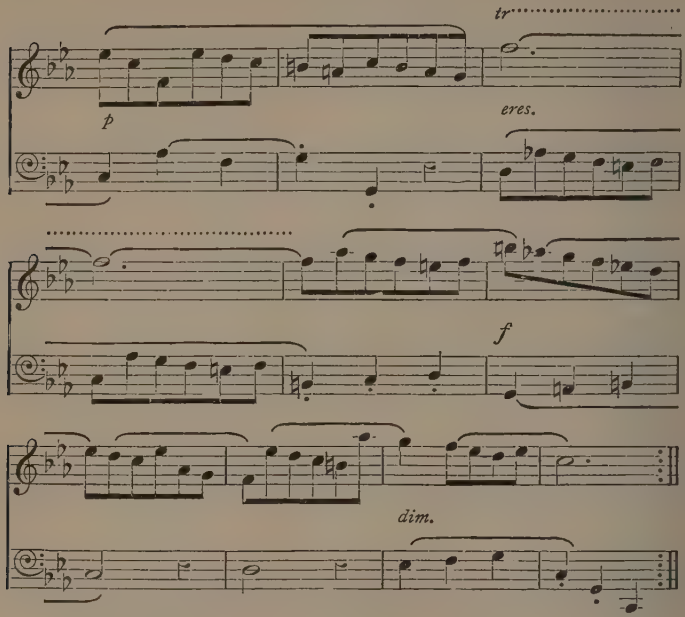
(*e*)

MINUET.

mf

cres.

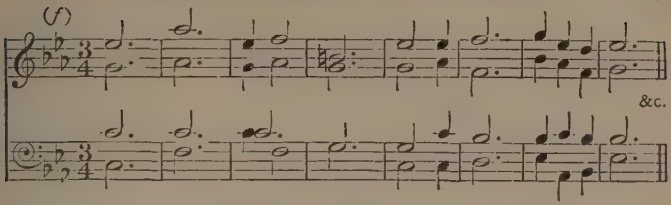

tr
1.
2.
f.
p
cres.
f
poco a poco dimin.



I choose this one for quotation because it is one of the shortest movements in all Bach's Suites, and can be given here in full, but short as it is you will find that Bach's idea of a Minuet is a considerable extension of the idea of Purcell. You will, for instance, notice that Bach has lengthened out the second section very greatly, and if you play, or hear, the piece thoughtfully two or three times I think you will find that he has done it by 'developing' his initial 'germ theme' after the double bar. Bear this in mind, in view of a further extension of this sort which you will find carried into effect in the next period.

Bach's Harmonic Foundation

Note, too, that the little piece is laid out, looked at in one aspect, as a series of chords on this basis—



I do not mean that no other chords than these are to be found in the passage represented, but such others as do occur may be called incidental, and considered as having been neatly brought into existence as intermediate chords by the motion of the parts. This harmonic basis is what Bach was consciously or instinctively working to, and the fact that there is a so clear harmonic basis is typical of this Harmonic-Contrapuntal period.

Counterpoint *cx* Harmony

Having investigated the harmony of the passage, now look into the counterpoint. The Purcell Minuet was in three parts (or voices): this Bach Minuet is in but two. Yet you do not feel it to be thin, because there is something going on all the time in one or other of the parts.

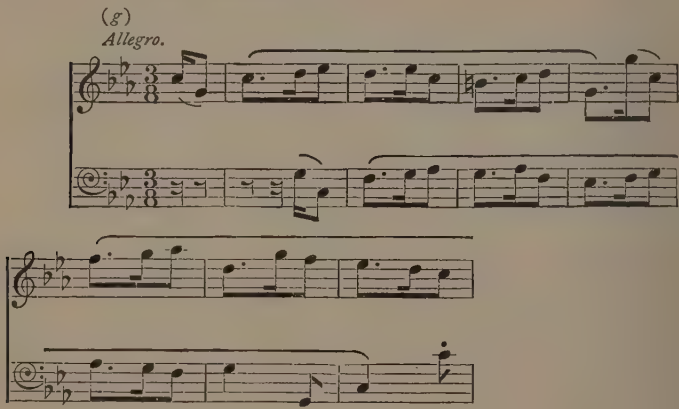
Generally the parts stand out well from one another (which is the essence of good counterpoint), and this is achieved by giving walking notes to the bottom part when the top part has running notes, and *vice versa*.

Note, too, a certain amount of imitation; e. g. at the outset, at the second bar, the left hand imitates the right hand of the preceding bar, and the right hand imitates the left hand (walking *down*, however, instead of up).

Many of the Bach Suite movements are even more contrapuntal than this, and the Gigues which end these Suites are especially so.

An Example of 'Imitation'

For instance, the very next movement to the Minuet just quoted is a Gigue opening as follows :



Here, as you notice, the left hand imitates the right pretty exactly for a stretch of four bars, and the whole piece is constructed upon the same principle. Many of the Gigues in this way almost step over the line into the domain of Fugue ; they probably come as near to actual Fugue as any piece in dance rhythm and dance style could do.

Opera

A few words must now be said about some other forms of music popular at the period. Opera has been alluded to. After but a century's development it had almost left behind its original aim of being very dramatic and free, and was tending rather to musical beauty and to formality. Consequently practically no opera of the period is to be heard to-day, out of the hundreds that were written (Handel alone wrote fifty) ; Purcell's *Dido and Aeneas* may still be heard in semi-private performance, and at the time this book is written there is

some attempt to revive one or two of Handel's operas in Germany (see page 90), but that is all. (The whole big subject of the growth of Opera will receive a brief generalized treatment in the succeeding volume of this work.)

Oratorio

Oratorio had reached its first great development, and was very popular. The Oratorios of Handel retained popularity for over a century and a half, but are at present (except *Messiah*) under a cloud. Bach's settings of the Passion were enveloped in such a cloud immediately after his death, but are now revived, and enormously valued by all music-lovers. They employ an 'Evangelist', who carries on the narrative in Recitative, and the various characters of the story step into the dialogue whenever their actual words are given in the sacred text. There are reflective Arias, somewhat like that of Handel described on page 72, and both reflective and dramatic choruses. The traditional Lutheran Hymn-Tunes, or Chorales, appear at intervals, set to verses of reflective comment, generally in the way of applying the lessons of the story to the individual, or of expressing collective feelings of prayer or praise.

The Mass

The Mass was now often developed into a form of Oratorio, especially in the hands of the German (Lutheran) composers. The Palestrina Mass we examined was entirely for unaccompanied Choir, and its various sections were short and involved little repetitions of the words. Bach's famous B minor Mass includes not only Choruses, but solo Arias and Duets, and not only has it orchestral accompaniment, but there are in it short passages for orchestra alone. It rises to great heights of almost dramatic expression in some places, and to heights of musical splendour in others, whereas Palestrina's was throughout somewhat quietly devotional.

The Orchestra

The orchestra had emerged out of its early chaotic condition, as a collection of chance instruments, and was on its way to standardization. The Strings were becoming the basis, as they remain to-day, but behind their tone was that of the Harpsichord. (This is fully explained in Chapter X.)

The various instruments were now being written for pretty intelligently, more or less on the lines dictated by their several individual characters and powers, but no composer had yet a clear idea of his forces as four distinct bodies—Strings, Wood, Brass, and Percussion, to be combined or heard separately, as fancy might suggest. Nor was it yet realized what a chance lay in passing appearances and disappearances of particular instruments, and the tossing from one to another of some little phrase so as to show it in varied tone colours. (This also is made clearer in Chapter X.)

The Violin family had now been brought to perfection, and the efforts of composers (particularly Italian composers) to provide its members with suitable music had great effect in the development of suitable styles and forms. This was soon to react upon instrumental composition in general, as will shortly be seen.

LEADING COMPOSERS OF THE PERIOD

HENRY PURCELL

Born 1658 or 1659; died 1695. Purcell was a London boy. He came of a musical family. His father was that Henry Purcell, 'Master of Musique' mentioned in Pepys's Diary as one of a party of friends who, with music, celebrated at a tavern the decision of the Long Parliament to recall Charles II.

Purcell.

Both father and uncle became 'Gentlemen of the Chapel Royal', and the father was also appointed Master of the Choristers at Westminster Abbey. On the father's death, Henry was adopted by the uncle, and, at six or seven years old, was admitted as a choir-boy of the Chapel Royal. Here he received the best kind of musical training, a practical one, learning not merely to sing but to play the Organ and Harpsichord and to compose. The equipment of the Chapel included a band of twenty-four Fiddlers, a band set up by Charles in imitation of the Vingt-quatre Violons du Roi of Louis XIV, which he had heard whilst in exile. Charles was musical and encouraged performers and composers.

On Purcell's voice breaking, he remained for a time upon the roll of the Chapel, as it was not the custom to turn a promising boy adrift. He also held for several years the post of music-copyist at Westminster Abbey, a post his father had also once held.

At twenty Purcell was appointed organist of Westminster Abbey, and a few years later he became, in addition, organist of the Chapel Royal. His genius was thus recognized by appointment to two of

the most considerable musical positions in the country. At this time he composed a great deal of Church Music, some of it serious and devotional and other of it rather lighter in style—the latter possibly written to meet the tastes of the King.

On the death of Charles II, Purcell was retained in the service of James II, and on his exile in that of William and Mary. He died young—at the age of thirty-seven.

Purcell had a very considerable connexion amongst theatre managers and wrote a large amount of incidental music to the plays of the Restoration dramatists. Many of the songs he thus wrote are still popular, being very tuneful in a straightforward and thoroughly English way. He also wrote a number of Odes—many of them of a complimentary nature to royalty on occasions when it went for its holidays or returned from them. (The opening of one of these Odes, 'Welcome, dread Sir, to Town', indicates roughly the level of their verse.) His Church Music has been alluded to; some of it provides abundant opportunity for orchestral activity, in interludes and accompaniments. His Choral writing in the bigger scale pieces is imposing. The Harpsichord Music is all fresh and delightful, but primitive; in it Purcell appears as a sort of boy-Bach (note that he was born a quarter of a century before Bach and Handel). There are a number of 'Sonatas' for two Violins, 'Cello, and Harpsichord that show the greatest ingenuity and musicianship, yet are to-day little played. And there is one admirable Violin Sonata, re-discovered but a few years ago.

Recitative comes a good deal into Purcell's Church and Theatre Music. It had been introduced into English Church Music by Purcell's master at the Chapel Royal, Pelham Humphrey. This was Pepys's '*little Pelham Humphrey, lately returned from France, and is an absolute Monsieur as full of form and confidence and vanity, and disparages everything and everybody's musick but his own*'. Humphrey had been sent to France by the King, and had there studied under the Italian Lully; this is one of the direct connexions between the Italian musical renascence, the French developments from it, and England, but, in addition, Purcell was all his life a close student of Italian models, and profited by their study. Nevertheless, though in some senses cosmopolitan, his music has the English directness,

and his somewhat plain but massive choral style influenced Handel, who came to England but fifteen years after Purcell's death and found his music in full fashion.

GEORGE FREDERICK HANDEL

Born 1685; died 1759. Handel was born at Halle, in Saxony. His father was a surgeon, who took practical means to stifle his son's musical aspirations, but finding himself unsuccessful, gave way gracefully, and allowed him the best teaching available.

Handel.

At eighteen the youth went to Hamburg, and became a Violinist in the Opera Orchestra, getting also incidental experience in conducting (at that time carried on at a Harpsichord, by the playing of which the control of the band was effected); he also wrote some Operas, and had them performed.

At twenty-one Handel went to Italy, and absorbed operatic traditions nearer their source. On his return the Elector of Hanover made him Kapellmeister, or chief musician.

Shortly afterwards, obtaining leave of absence, Handel came twice to England, where he performed the opera *Rinaldo* and became too popular and prosperous to wish to return to his Kapellmeister duties. Then, his Elector becoming George I of England, Handel found himself in disfavour with the reigning sovereign. He regained favour, and the new approval took the acceptable form of a life pension of £200, as an addition to a pension already bestowed by Queen Anne.

London operatic enterprises carried Handel to a great pitch of popularity and wealth—and then to poverty. Opera became a party matter, the King supporting Handel's house and the Prince of Wales a rival establishment. Competition led to excessive expenditure upon high-priced vocalists, and at fifty-two Handel was declared bankrupt.

He re-established himself by writing Oratorios, and the best few of these had a clear run of 150 years' popularity before, at the nineteenth-twentieth turn of the century, their vogue fell almost completely away. The Operas had been dropped long before this.[1]

At sixty Handel began to suffer ill-health, and a little later his eyesight failed. He died blind at seventy-four.

This is the merest summary of a life that was full of incident, and that deserves study, especially since its details throw much light upon musical-social conditions in England in the first half of the eighteenth century.

JOHN SEBASTIAN BACH

Born 1685; died 1750. The first musical Bach of whom we have knowledge was Veit Bach, born during the fifteen-fifties. He was a miller in Thuringia, and used to play the Zither as the wheel went round. The last was Wilhelm Friedrich Ernst Bach, who was a London piano-teacher for some years, and died, a very old man, in 1845.

Bach.

That gives Bach musicianship a very satisfactory run of seven generations, covering nearly three centuries. Johann Sebastian belongs to the fifth generation; the musical miller was his great-great-grandfather, and the London piano-teacher was his grandson. Until Johann Sebastian's sons set the fashion of travel, the family had never stirred far from its native Thuringia.

These Bachs supplied the churches with organists and the town bands with fiddlers; indeed, in those parts to say 'a Bach' was to say 'a musician', and to say 'a musician' was almost to say 'a Bach'. There were frequent gatherings of the Bach clan to make music. The members of it taught one another. Perhaps they partly 'lived by

[1] *Ottone* and *Rodelinda* were revived at Göttingen in 1921, *Cesare* in 1922, and *Orlando Furioso* at Halle in 1922. Other performances have followed.

taking in' one another's children as music pupils, for they were a fecund as well as a musical race, and any older Bach could always find a swarm of young ones who needed teaching and any younger one a swarm of older ones to give him lessons. Refer to the sketches of Purcell and Couperin for contemporary instances of music as the family trade, and note antithetically that Handel, Bach's exact contemporary, and (in early life) near neighbour, had, so far as we know, no musical ancestry and left no descendants.

John Sebastian became a double orphan at the age of ten, and was then adopted by an elder brother—a professional musician, of course. He made a hobby of holiday pedestrianism, tramping off to hear the organists of greatest fame (see reference to this in sketch of John Bull, p. 46). When he was eighteen he became a fiddler in the private Orchestra of a prince.

Then he obtained a post as Organist, and got into trouble because one of his absences (to hear the great Danish organist, Buxtehude, at Lübeck) lasted three months. All his life through Bach was learning from others—hearing them or studying their works; North German and Dutch and Danish Organ composers, Italian Violin composers, French Harpsichord composers—all were put under contribution, and exercised their influence upon him.

Another grumble of the church authorities was that his juvenile exuberance found expression in too elaborate accompaniments to the hymn-tunes, or Chorales, and the Lutheran Chorale is another great influence in Bach's music. He was constantly 'arranging' Chorales; he put them into his Choral works, either in comparatively simple form or much adorned with flowing 'parts'; he wrote dozens of Organ pieces developed out of Chorales in various ways. The Chorale is a distinctively German thing; Handel became very much Italianized, but Bach, though he picked up composing technique wherever he found it at its best, remained intensely German and even North German in his general outlook.

Other Organ posts succeeded, and then a Kapellmeister post (i. e. a general musical directorship) to a prince whose religious exercises were of a sort that did not call for musical adornment, but who, like many of the English Puritans of sixty or seventy years earlier, revelled in music out of church. This counts as the second artistic period in

Bach's life: in the first his efforts were concentrated on Organ composition; in the second on Chamber Music of all sorts, and on Orchestral Music.

When Bach approached forty he moved to Leipzig. Here he had the music of three churches under his control, played the Organ, composed sacred Cantatas galore, trained Choirs, taught Latin to the small boys in the Choir School, and conducted the University Musical Society. Also he no doubt gave a little occasional attention to his numerous family. Bach has been described by some English schoolboy under examination as (the happy phrase is becoming classic) 'an habitual parent'. He had, in fact, twenty children. The new science of Eugenics has, in this case, surely, no fault to find. Could they have chosen a better father?

This Leipzig period is the third and last. As the others had been devoted largely to the production of, firstly, Organ music and then instrumental music of other kinds, this one was devoted to the production of larger-scale or smaller-scale church compositions—the Cantatas that have been mentioned (300 of them!), and settings of the 'Passion'. Like the productive Handel, he probably used his eyes too much, for he too died blind.

After Bach's death his works were neglected, music having, with his sons, with Haydn, with Mozart, and with their contemporaries, definitely left the distinctively contrapuntal style for another which will be described in the following chapter. Nobody henceforward thought much of Bach until, in the early eighteen hundreds, interest began to revive in Germany and a group of organists in London (Kollman, C. F. Horn, Jacobs, Samuel Wesley—may their names never be forgotten!) became enthusiastic about him and began to pester others to share their enthusiasm. Samuel Wesley, in particular, was indefatigable in his propaganda in favour of 'our matchless Man (if Man he may be called)', and circulated writings intended as 'a thorough defiance of all the Snarlers and would-be Criticks, howsoever dispersed throughout the British Empire'. Then the twenty-year-old Mendelssohn performed the *St. Matthew Passion*, and musicians in Germany became fired with zeal which led in another twenty years or so to the formation of the great Bach Society for complete publication of the works, and, in time, to the present-day Bach worship, the only

complaint against which is that in setting up the altar to Bach it has thrown down that of Handel.

A NOTE ON BACH AND HANDEL, AND ANOTHER ON BACH AND PALESTRINA

A brief comparison between Handel and Bach may here fittingly be made.

Handel was more of the practical man, and Bach more of the idealist.

Handel's was the polished, travelled, cosmopolitan mind, Bach's the more rugged mind of the deep student who has spent solitary days and nights in intensive work in his own study.

Handel always had some (quite legitimate) money-making scheme in view when composing; he was thus directing his activities to the winning of the suffrages of a large public, whereas Bach, very frequently, composed merely to satisfy his own need for self-expression or to solve to his own satisfaction some problem of musical form or style.

Bach's choral-writing is more genuinely contrapuntal than Handel's; the one is to the other as the Northern Gothic (organic—'growth' of lines into structure) to Southern Gothic (the Gothic shapes but cut out of the flat): in other words, Handel's harmonic basis is simpler and is more clearly before his mind.

Bach's keyboard writing is much more thorough than Handel's, which, though effective, is often 'sketchy'; Bach was obviously prepared to spend time on the writing of a fugue, whilst Handel wished to 'throw it off' and have done with it.

Handel's Solo vocal music is usually much more graceful than Bach's, but Bach's often attains the deeper expression; here again Handel was fluent, Bach 'thorough'.

A good deal of the difference between Bach and Handel might be expressed in this way—Bach was an organist widened out, and Handel an opera-manager deepened.

Essentially Handel is more modern than Bach.

Both Handel and Bach have religious feeling and great dignity, but Bach's is that of some fine old 'Friend', rising in his Quaker Meeting House, because the spirit moves him, and Handel's that of

an Anglican dean, decorously, sincerely, and perhaps just a little pompously officiating in his vestments.

It is also interesting to compare the religious music of Palestrina and Bach. Both were mystics, but Bach's was the more 'human' expression and in places it became even naïve. Palestrina's mysticism lifted the soul of man to heaven and set it before the throne of God, whereas the mysticism of Bach brought heaven to earth, and showed God as 'The Son of Man' in the surroundings of everyday life. In Bach's treatment of sacred subjects there is an intense personal element, and he brings sacred things into touch with himself as the Dutch painters did; Bach is, in religious spirit, a Peter Bruegel; Palestrina, a Fra Angelico. As for Handel, it would not occur to one to set up any comparison between him and Palestrina, and in seeking one between him and the painters one thinks of the vigour of Michelangelo and the grandiose suavity of Raphael.

All these are rough generalizations, but they may be suggestive.

FRANÇOIS COUPERIN

Born 1668; died 1737. Born and died in Paris. The Couperins were a family of musicians (five generations) like their contemporaries, the English Purcells (four generations), the Italian Scarlattis (three generations), and the North German Bachs (seven generations).

Couperin.

At twenty-five François became organist of Louis XIV's private chapel at Versailles, and at twenty-eight, as an additional post, of the Paris church of St. Gervais. The St. Gervais organistship had been held by his father and two of his uncles, and was afterwards held by his nephew, grand-nephew, and great-grand-nephew. The Versailles organistship was held by his daughter after him. (Another daughter was organist of Montbuisson Abbey.) To distinguish François from his crowd of organist relations he has been nicknamed, like his monarch, 'Le Grand'.

Couperin le Grand's special reputation as a composer rests upon a large quantity of fine Harpsichord Music, and a 'Method' which he

wrote for the Harpsichord, *L'Art de toucher le Clavecin* (1717). The works of Couperin are concise, neat, picturesque in their titles, and *spirituel.* They are typically French. So far as the notes go, many are not difficult, and they deserve a more frequent place on the piano of the amateur and the programme of the public pianist. Bach studied Couperin's work diligently, and was a good deal influenced by it.

JEAN-PHILIPPE RAMEAU

Born 1683; died 1764. His father was organist of Dijon Cathedral. At seven the boy could read any piece of Harpsichord music put before him, but this was about all he would read, which did not please his head master, who asked his father to remove him. He never learnt to spell until the time came for him to write love-letters, when shame drove him to self-improvement. In order to give the love-letters a longer journey and allow them to cool a little on the way, his father sent him to Italy when he was seventeen or eighteen, but he took up with a theatrical party, and accompanied them, as first violin, to various towns in southern France.

Rameau.

Then he became organist of various churches in Paris, but being disappointed in obtaining a certain post (for which Daquin was preferred) he went to Lille and afterwards to Clermont, in the mountains of Auvergne, where his brother held the post of cathedral organist but was willing to give it up in his favour. Here he had leisure and began to study Acoustics and Musical Theory, accomplishing the first real systematization of Harmony and putting this into a book, which he went to Paris to publish (1722); in this book first appeared the suggestion of 'inversions' of chords, i. e. that E G C and G C E are the same chord as C E G, and so on. Later he published other

scientific-musical treatises, and his work in this branch is the foundation of musical theory to-day. In Paris Rameau held an Organ post, and a position of influence as a fashionable Harpsichord teacher.

At the age of about forty Rameau began composing theatre music, but by the age of fifty he had attained no real celebrity in this line. Soon after that age, however, he gained full recognition, became conductor of the Opéra Comique, wrote Operas and Ballets for the Court, and basked in the rays of 'Le Roi Soleil'. He met, however, with opposition from the supporters of Lully (who, as an opera composer, will receive some mention in the second volume of this work). He published a book of pieces of Harpsichord Music, which is worth the attention of pianists.

DOMENICO SCARLATTI

Born 1685 (the same year as both Handel and Bach); died 1757. He was a son of the great Neapolitan Opera composer, Alessandro Scarlatti, who wrote to Ferdinand de' Medici of his son, in 1705, that at Naples—

Scarlatti.

'His talent found scope indeed, but it was not the sort of talent for that place. I send him away from Rome also, since Rome has no roof to shelter music, that lives here in beggary. This son of mine is an eagle whose wings are grown; he ought not to stay idle in the nest, and I ought not to hinder his flight. Since the *virtuoso*, Nicolino, of Naples, is passing through Rome on his way to Venice, I have thought fit to send Domenico with him; and under the sole escort of his own artistic ability (which has made great progress since he was able to be with me and enjoy the honour of obeying your Royal Highness's commands in person, three years ago), he sets forth to meet whatever opportunities may present themselves for making himself known—opportunities for which it is hopeless to wait in Rome nowadays.'

At Venice he met Handel, became his close friend and travelled with him back to Rome, where a Cardinal held a sort of competition

between the two, in which it was agreed that as Harpsichordists they ranked equally, but that as Organist Handel was the greater (the organ was much more cultivated in Germany than in Italy).

Scarlatti then entered the service of the Queen of Poland and wrote for her theatre at Rome a great many operas. At thirty he became choirmaster of St. Peter's, Rome ; at thirty-four he travelled to London and then to Lisbon, where he became a great favourite at the court. After further years in Rome he went to the Spanish court. He returned to his native place when about seventy, and died there in poverty, having gambled away his large earnings.

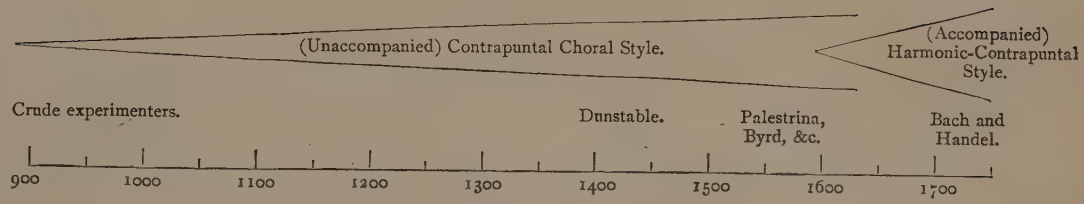
Scarlatti wrote a large number of very delightfully bright and vigorous short harpsichord pieces. There is in some of these pieces a good deal of crossing of the hands, and as their composer was very stout one wonders how he played them ; probably they belong to the earlier years.

PERIOD III

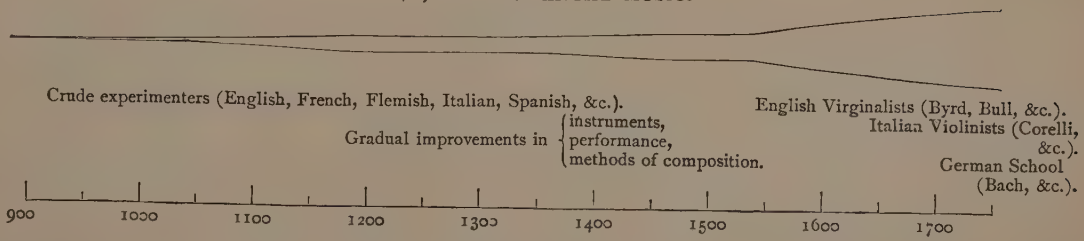
To Beethoven

Evolution of Music up to the Mid-Eighteenth Century

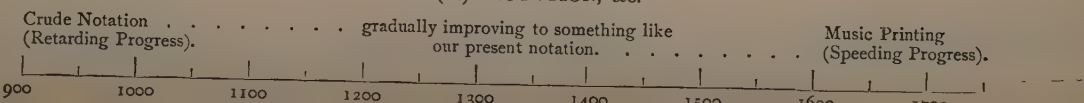
(A.) CHORAL MUSIC.



(B.) INSTRUMENTAL MUSIC.



(C.) NOTATION, &c.



IX

THE NEW STYLE IN INSTRUMENTAL MUSIC—SONATA AND SYMPHONY

BEFORE entering the next period let us rapidly survey progress to the present point. The diagram opposite will help us to recapitulate.

The Diagram Considered

i. Note the long, slow development of the unaccompanied, contrapuntal choral style.

ii. Observe one cause of this slow evolution—the lack of recognized and flexible Notation. Obviously, so long as composers had to teach their music by ear, and to hand it down by tradition, accuracy was impossible, and a high degree of elaboration of detail extremely unlikely to come about. Moreover, skill in weaving parts was unlikely to be developed until the composer could note down exactly what he wished to be sung, and could *see* his composition grow before his eyes.

iii. Then, when notation was developed into something very like the present complex (imperfect yet fairly definite) system, music still circulated with some difficulty, because in manuscript. Thus, composers had not the full opportunity of learning from one another, of profiting from their predecessors' and contemporaries' faults and happy inventions.

iv. The development of instruments was going on all the time, but Vocal Music had a great start over Keyboard or String or Wind Music since the *instrument* of Vocal Music had been invented and perfected so long ago as 4004 B.C. according to Archbishop Ussher's chronology, and a very great

deal earlier, according to the evolutionists. Naturally, then, when Instrumental Music did rise into artistic importance it is found to have been modelled a great deal on choral music, and it has never entirely discarded its model to this day.

v. Note the greatly increased speed of progress in the development of Instrumental Music at the period when (*a*) the early Keyboard Instruments had been brought to a state of perfection, (*b*) Choral models of high value were now available.

vi. Remember that the date 1600 marks a turning-point. As you observe, the old Contrapuntal Style did not at once die. Rather the new Harmonic Style grew up inside it and then developed into a full Harmonic-Contrapuntal Style.

vii. Remark that when one style comes to its point of perfection, another always grows up inside it. So, a style that was to culminate in Bach grew up inside the style which had culminated in Palestrina. Similarly we shall now find that a style which is to culminate in Beethoven is to grow up inside the style which had culminated in Bach. And, necessarily, the new style has always crude, narrow beginnings, that to some contemporary observers may appear to offer a very unfavourable contrast with the splendour of the existing style then at its apogee. There are two mistakes made by two different classes of people at such a period—In considering the new productions (*a*) the 'Liberals' over-exalt *relative* value, and (*b*) the 'Conservatives' over-exalt *absolute* value. If these people were really intellectually balanced in respect of the musical movements of to-day, they would form a Coalition that would agree to support the older works for their absolute value and the newer ones for their relative value, and disputes would cease.

Why the New Developments were Instrumental

By the year 1750 Choral Music had passed its grand climacteric. Youth and middle age had brought it great

triumphs; henceforth it was to have a quieter existence. We cannot say that an art was exhausted that was yet to produce Beethoven's great Mass in D, the choral passages of Wagner, Elgar's *Gerontius*, and Holst's *Hymn of Jesus*.[1] But its period of independent exploration was ended and henceforth the striking developments in music are instrumental in character.

Instruments and Voices Compared

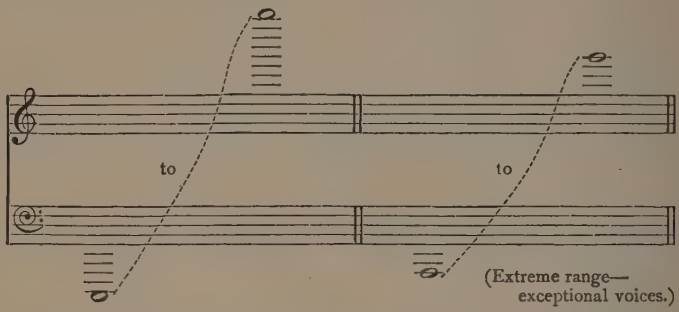
There is an obvious reason for this. The point of perfection is at once starting-point and winning-post. The human voice was waiting from the beginning, and composers only needed to learn how to write for it passages such as it could effectively sing and audiences could enjoy. Meantime instruments had an unlimited course of improvement lying before them.

Another point—Instruments are more reliable interpreters than voices. Pay the piano shop about two guineas a year and your piano will play in perfect tune. If you are a composer writing a Piano Sonata you do not suddenly stop and say, 'Now can I rely on the player to carry out these difficult modulations without flattening? No, on reflection, I can't, therefore I must simplify the passage, or in a percentage of its performances it will lead to the ruin of the effect of the whole composition.'

And a still further point—there is only one kind of human voice (in its four pitches, with their slightly varying *timbres*), but there are innumerable kinds of instruments, with an

[1] 'By the year 1750 Choral Music had passed its grand climacteric.' E. W. comments on this, 'Strictly speaking, until the seventeenth century, I suppose, Choral Music in the Beethoven-Holst sense had never existed. All sixteenth century "Choruses" were pretty well solo voice concerns, were they not?' This point is worth making. It is generally agreed that the Madrigals were intended to be sung with one voice to a part, and though the Church Music was probably generally sung with more than one voice to a part (certainly more than one treble boy!) yet the idea of actual chorus singing appears to come in with the Purcell-Handel-Bach period.

enormous range of *timbres*, and the possibilities of combination of their *timbres* are unlimited. Moreover, instruments have a wider range of pitch than voices (i. e. from the lowest note of the double-bass to the highest of the piccolo). Here are the two ranges compared:



Then many instruments can perform rapid passages that would be quite beyond voices (see some of the Virginals music quoted in chapter iv, for instance).

And so we could go on. There are plenty of reasons why (*a*) Choral style should make an earlier start, and why (*b*) Instrumental style should have a longer run of development.

Of course, the manner of writing for voices is still changing and, for all we know, may go on changing. But it can never, in the nature of things, change as much as Instrumental Style; and moreover, whereas Instrumental Style was at the outset founded on the accepted Choral Style of the period, modifications that occur in the Choral Style of to-day are a good deal suggested by the changes that have previously occurred in Instrumental Style.

At any rate, whether or not you agree with all I have just written, it must be admitted that the middle of the eighteenth century saw the *perfection* of the second, and perhaps last, great stage in Choral Style, and merely the *beginning* of the second stage in Instrumental Style. And this second stage

in Instrumental Style is a stage of independence, of shaking off more than ever had been dared before of the clinging relics of the choral models.

The Influence of Social Demands

The period is that of the Sonata and Symphony (a Symphony = a Sonata for Orchestra), the greatest attempt as yet made to provide instruments with large-scale pieces, entirely adapted to their resources.

To some extent (more, perhaps, than can be explained here) the Sonata and Symphony grew up in response to a demand arising out of social conditions connected with music. In the early eighteenth century Central Europe was full of petty kingdoms, princedoms, prince-bishoprics, and electorates. And nearly every king, prince, prince-bishop, and elector kept, as a part of his royal state, a Royal Chapel Choir, a Royal Orchestra, and a Royal Opera Company.

Eighteenth-Century Composers as Royal Servants

The Central European composers of that period were nearly all attached to courts as members of the staff maintained to minister to the luxury and display of the rulers. Bach at one time held such a position, Handel in early life held one, Haydn held one, so did Mozart. Beethoven's grandfather and father were musicians in a royal 'Kapelle' (= a body of musicians associated under such auspices as those above mentioned). Beethoven, except in boyhood, was not; he marks the beginning of the break-up of the system, for though such combinations continued to exist (Mendelssohn and Brahms both held positions which were the more modern equivalent of that of a 'Kapellmeister') music from Beethoven's time onwards became more and more democratized, so that to-day music is composed for public concert audiences and not for private and princely court parties.

What kind of Music was wanted?

Naturally there was a great demand for music of a fairly graceful, not too heavy kind, with pith and point, enough 'science' to please cultured people, and Melody, Rhythm and (if Orchestral) effective Orchestration. So came into existence—

(*a*) The Harpsichord Sonata,
(*b*) The Duet Sonata for Harpsichord and Violin, and similar combinations,
(*c*) The String Quartet and Trio,
(*d*) The Orchestral Symphony,
(*e*) The Concerto, for solo instrument and orchestra.

The form of all these things was much the same. It grew out of what had been going on before, but took on a more definite shape of its own, and, above all, a definite style.

Earlier Sonatas

The word 'Sonata' (literally, a *Sounded Piece* as distinct from a *Sung Piece* = 'Cantata') was already in use. Purcell had written a 'Sonata' for Violin and Harpsichord, and Sonatas for Two Violins, 'Cello and Harpsichord. Corelli and other Italians had written Chamber Sonatas (Sonate da Camera) and Church Sonatas (Sonate da Chiesa), both of them but modifications of the Suite, the Church Sonatas being (naturally) modified in the direction of a somewhat greater seriousness, and the Chamber Sonatas much less modified, if modified at all. There, then, is the Dance-Suite influence persisting, though of course in the Church Sonatas it was somewhat disguised.

The Influence of the Overture

Another influence was that of the Opera or Oratorio Overture. It had become the fashion to write such an Overture in several movements, contrasted in speed and character and

hence approximating to a Suite. Take down from your shelf Handel's *Messiah* or *Judas Maccabaeus* and play the overture, and you will get a pretty good idea of how such pieces were written in those days. These two Overtures have but a couple of movements apiece, and neither movement very 'dancy'; but *Jephtha*, you will find, has three, and one of them a Minuet.

C. P. E. Bach

One of Bach's sons, Carl Philipp Emanuel Bach, was the pioneer in this Sonata-Symphony style. On his works were founded those of Haydn, on Haydn's were founded those of Mozart; Mozart's, in their turn, influenced Haydn again, and on Haydn's and Mozart's were founded Beethoven's. On Beethoven's were founded those of Brahms and Elgar, and eventually (though with increasing deviations in smaller matters of form) those of Scriabin and even those of the young men of to-day.

Peasant Ancestry

In form the latest Symphony to be composed up to the moment this page is written, the *Colour Symphony* of Bliss, is very little different in essentials from a Beethoven Symphony. People may at a first or second hearing call such a piece as this, or as Scriabin's *Prometheus*, over-sophisticated, and so it may be (who can yet decide?). But it can be traced back by any reader who has grasped the preceding chapters, stage by stage, to the village green, whence it has reached us by something like the following stages—

1. Folk Dances.
2. Court Dances.
3. Suites (from the Elizabethans to old Bach).
4. Opera Overtures, Sonatas and Symphonies (from young Bach to the present-day writers).

Everything in the way of formal arrangement that you find in the most modern of Symphonies or Sonatas can be seen in embryo in the Folk dance, and everything that you see in the Folk dance can be seen in a higher development in the modern Symphony and Sonata.

The Principles of Instrumental Form

What are the principles of Form in any composition, little or big?

(*a*) You must have Variety.

(*b*) You must have Repetition (= Unity).

In a Sonata or Symphony movement of Haydn or Mozart you find both Variety and Repetition exemplified in two matters—

(*a*) KEY (the movement begins and ends in the same key, but in between wanders into other keys).

(*b*) MATERIAL (the movement, roughly speaking, opens and closes with the same material, but in between gives us something different).

The New Plan of Construction

Out of the Simple Binary Form explained on p. 79 grew something more elaborate, and capable of sustaining interest through a longer piece of work. Here is the scheme—

A. i. A definite FIRST TUNE or SUBJECT.

ii. A passage (often called a 'BRIDGE PASSAGE') leading to some related key, in which key appeared—

iii. A SECOND TUNE or SUBJECT.

iv. Some little closing passage, or CODETTA, to round off this section.

(As this portion of the piece introduced the chief Tunes, it

was often repeated in order that they might be thoroughly grasped.)

B. A DEVELOPMENT, i. e. a shorter or longer passage in which portions or the whole of one or both of the Subjects already given out were 'developed', the music meanwhile passing through various keys, and often in tonality getting quite far afield.

(Thus there is here introduced into the piece the element of Variety in both (*a*) treatment of Tunes, (*b*) Keys.)

C. i. A repetition of the FIRST SUBJECT.

ii. The 'BRIDGE', but altered so as *not* this time to lead to a different key.

iii. The SECOND SUBJECT, but this time (as we are nearing the end of the movement) in the 'home-key', like the First Subject.

iv. Another closing passage (or CODA) probably more extended and final than the first one.

Names for this Form

A little comparison with pages 76 to 82 will show how all this has developed out of Simple Binary Form. From this origin it is called 'Compound Binary Form', yet in effect it is surely a Ternary Form. After all, the ear and not history ought to decide musical terminology, and to the ear the feature of this form is its division into *three* clear parts.

Another name for the form is 'First Movement Form', because the first movement of a Sonata or Symphony or String Quartet is so often in this form. For a similar reason (but not so reasonably) it is often called 'Sonata Form', because it generally (not always) appears in at least one movement of a Sonata.

How 'Simple Binary' became 'Compound Binary'

If this developed out of the Simple Binary Form used by Bach and others for so many of the movements of their Suites, &c., how did it do so?

Well, the general key system is much the same. The first section, for instance, begins in the main key and ends in a related key. But in the Compound Binary Form this first section has definitely organized itself into two 'Subjects' in the two keys, with a connecting passage and a closing passage.

Then in Simple Binary Form the place where any extensive modulation was likely to occur was just after the half-way-home of the double bar that closed the first section. In Compound Binary Form this has grown into a definite section of 'Development' or 'Free Fantasia', or, as it has been called, a 'Modulatory Section'.

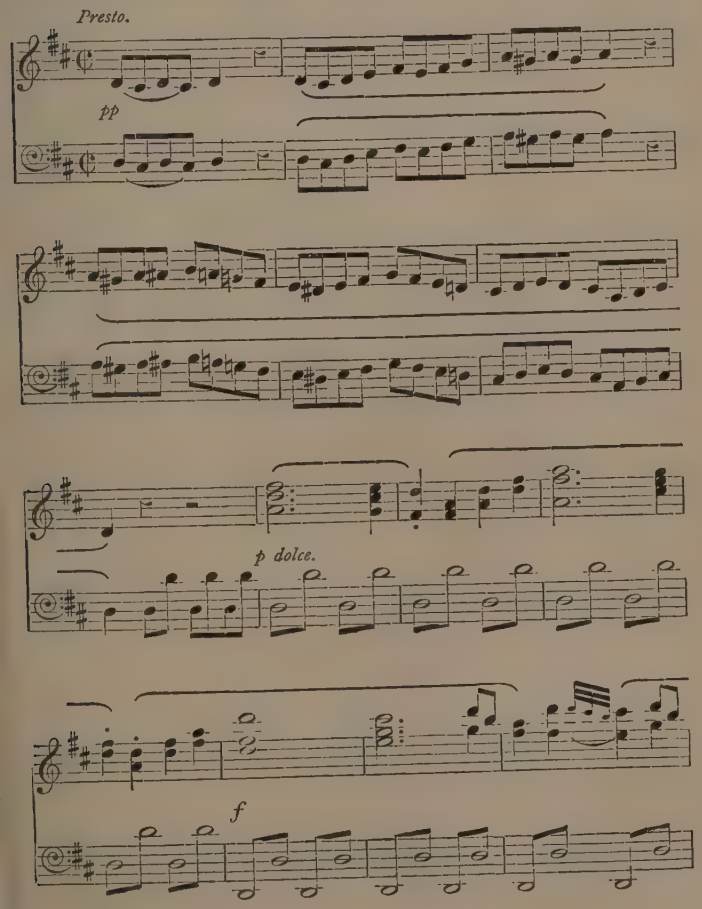
Then in Simple Binary Form the movement, of course, ended in the first and main key of the piece, often with some repetition of the chief material. In the Compound Binary Form this is organized with a more or less exact repetition of the whole of the first section, with a change of key for the Second Subject, in order that the movement shall end in the key in which it began.

What is the advantage of the New Form?

Why is the Compound Binary Form a better form than the Simple Binary Form for a long movement? Because it is much more definitely organized in all points, and, moreover, gives far more opportunity for variety and for striking contrast. Now that the composer has two distinct subjects he naturally gives them different characters. Look at any Sonata-form movements and see how frequently one of

the subjects might be described as masculine and the other as feminine.

Consider, for instance, an example from Mozart. Here is the First Subject, rapid and bold—



(Piano arrangement from Litolff edition.)

And here is the opening of the Second Subject—

fp *fp* *fp*

fp *fp* *fp*

fp

Those examples are from Mozart's Overture to *Figaro*, which is in 'Sonata Form'. Get it as a Gramophone Record, if you like, and realize more vividly how the composer has contrasted the melodic and general character of his two subjects.

Variety of Mood now Possible

Note, too, how much more variety of mood could be expressed in this new Compound Binary Form, as compared with the old 'Simple Binary'. The older form, roughly speaking, ran right through with only one break. It had only one piece of main subject-matter, and if, occasionally, it reached the verge of a division of this into two, the parts into which the subject-matter fell were little contrasted. *The whole principle of the thing was homogeneity.* The main variety introduced was that of Key, and in so far as the material was varied, this came about rather as variety of treatment of the details than as variety of actual 'Subject'.

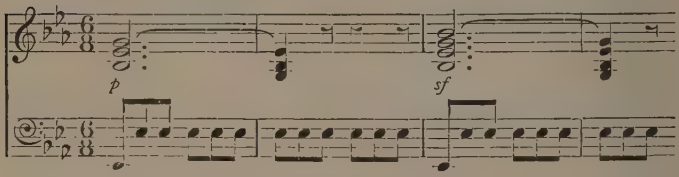
But the more elaborate Binary Form, as it grew out of the earlier Binary, quickly changed character. Sometimes in the hands of Bach's son and even in those of Haydn, you could hardly put your finger on a definite tune to be called by the name 'Second Subject'. But this phase did not last long, and we soon find the Second Subject quite clearly defined and even, on occasion, find it splitting up into several well defined tunes, as also the First Subject does occasionally.

Take one of Beethoven's early Sonatas as an example of this—one which almost everybody knows (the one in E flat, Op. 7).

Here are the openings of Beethoven's various pieces of subject-matter for the First Movement—

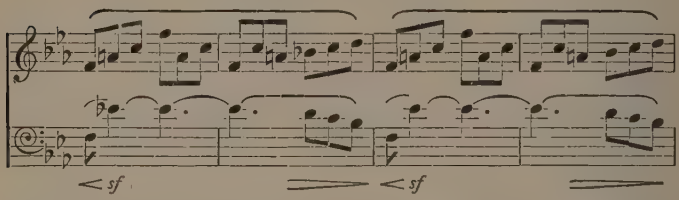
FIRST SUBJECT.

Allegro molto e con brio.



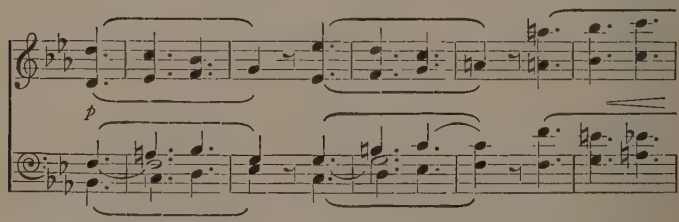
A name, however trivial it may be, is a useful thing in discussing subject-matter, and if this piece is being played, fix that subject in your mind as the 'Drum-tap' Tune.

SECOND SUBJECT (*a*).



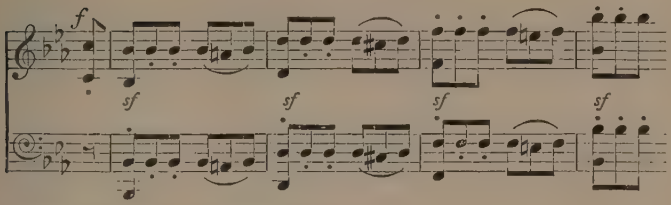
Call that (from the left-hand part, again) the 'Leap-up-and-run-down' Tune.

SECOND SUBJECT (*b*).



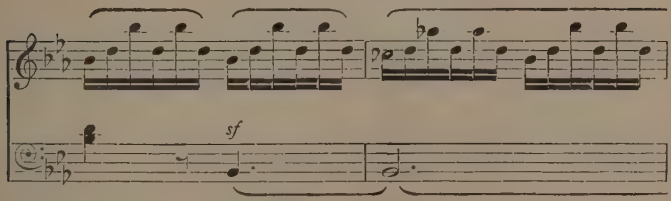
Call that the 'Happy-hymn' Tune.

SECOND SUBJECT (*c*).



Name that the 'Trumpet-call' Tune.

SECOND SUBJECT (*d*).



Name that the 'Harp' Tune.

Even the reader who is lazily disinclined to get down the Sonata in question, and look it through or play it, will see at once from the mere openings of these five subjects (for that is what they really in a sense amount to) what variety of mood, and style, and treatment the new 'Compound Binary' form allowed.

And as Beethoven connected many of these Subjects by the use of 'Bridge' matter, then 'developed' some of them, and repeated them (with their 'Bridges'), and last added an extensive Coda, made out of *motifs* from some of them, you will see after a moment's calculation that his scheme provided for twenty or more changes of mood (greater or smaller), and will realize what a step towards *freer* expression was made by the bringing into existence of this new form. I would not like to say that Beethoven could express any *deeper emotion*

than Bach, but he could, in one movement, express a *greater range of emotions*, and express them pretty definitely. As a matter of fact, in this particular movement you may perhaps feel that Beethoven, who was only a young man when he wrote it, and still comparatively inexperienced, has overdone the variety and overlengthened his movement.

Other Forms used in the Sonata

So far we have only been examining one of the several Forms which might come into a Sonata, or String Quartet, or Symphony. As has been said, the First Movement was usually in this form. The last movement, too, was sometimes in the same form; if not, it was generally in the form of a RONDO, a form in which the main subject, or subjects, come round again, time after time, with intermediate matter.

The middle movements would generally be two—a slow expressive movement (possibly in a shortened 'Compound Binary Form', or possibly in some simpler form), and a Minuet and Trio, like that of Bach, but now in a (slightly or considerably) different style—to be shortly discussed.

Sonata compared with Suite

So was made up a string of three or four pieces, a series very like one of the older Suites, in that there was a good contrast between the various movements, but unlike it in that only one of the movements was definitely based on a dance.

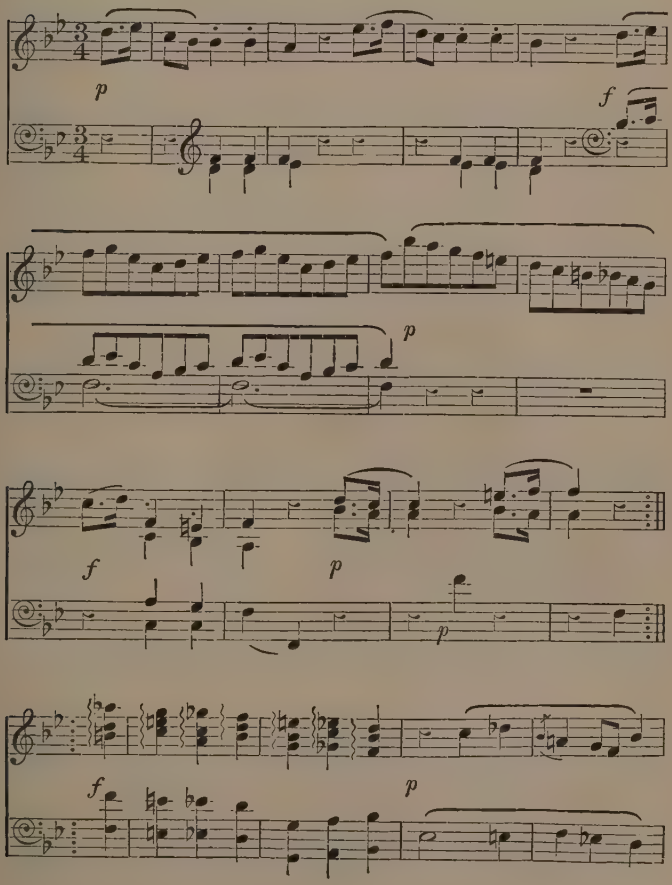
Another little point of freedom introduced into the Sonata and Symphony was this. Whereas in the old Suites all the movements were in the same key (or very occasionally in keys that were relative or tonic majors and minors of one another), in the new Sonatas and Symphonies the movements might be in any related keys, and latterly even in unrelated keys.

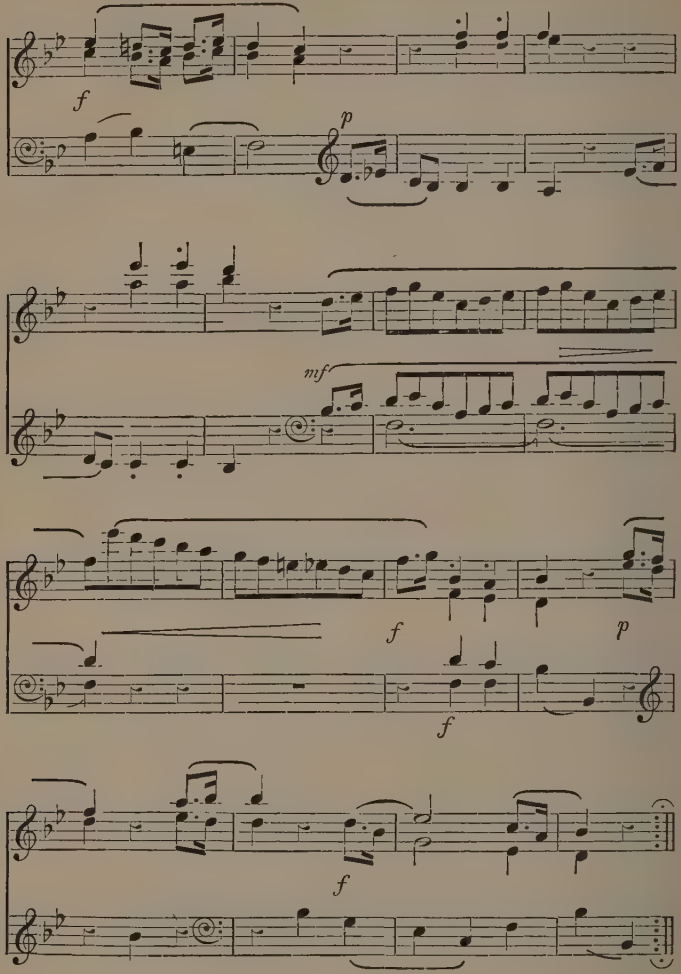
The New and Improved Minuet

Now about that Minuet. The Bach (Suite) Minuet given on p. 80, being in the old Simple Binary Form, could not

offer much variety. With the new (Sonata) Minuet we find Ternary Form usual, and the consequent opportunity for far greater variety.

We have already had Minuets from a Purcell Suite and from a Bach Suite; let us now look at one from a Mozart Sonata—





It is easy to see how that has grown out of the Purcell and Bach-period Minuet. But where does it differ? Chiefly after

the double bar. Where Purcell and Bach, at this point, resumed their first main Subject, Mozart gives us a distinct change of subject-matter. Then, after six bars of new Subject, he returns to the old one. For variety, in this particular Minuet, he reverses the hands, you will notice, and you will also see that whereas the First Subject, on its first appearance, modulated to another (the Dominant) key, on its second appearance it is changed at the end so as to remain and close in the original (or Tonic) key.

Mozart follows this with another and contrasting Minuet and then returns to the first Minuet. Thus the whole Minuet and Trio, as it is called (Trio is the foolish name for the second Minuet), falls into Ternary Form.

Minuet I : Minuet II (= Trio) : Minuet I.

And each Minuet falls into three :

$$\underbrace{\text{Subject I}} : \underbrace{\text{Subject II : Subject I.}}$$

But the portions bracketed are followed by repeat marks, as you see in the case of the Minuet here given. These repeat marks are, by custom, understood in the case of Minuet I to apply only to the first performance of the Minuet, not to its repetition after the Second Minuet.

The Whole Thing laid out

So putting all together we get :

Minuet I.	1st	subject.
	1st	,,
	2nd	,,
	1st	,,
	2nd	,,
	1st	,,

Minuet II.	1st subject.
	1st „
	2nd „
	1st „
	2nd „
	1st „
Minuet I.	1st subject.
	2nd „
	1st „

Altogether fifteen changes!

But now look at one of those Subjects and you will see that in itself it contains variety, falling into two or three distinct *motifs*. In all then we get from thirty to forty-five changes of material in one little Minuet and Trio, and this happy restlessness is one of the striking new season novelties introduced by the Sonata-Symphony firm, Messrs. C. P. E. Bach, Haydn, Mozart and Co.

The Beginnings of Modernity

A change of Form had brought with it a change of spirit, or a change of spirit had brought with it a change of Form (have it as you will), and the result (just characterized as 'restlessness') is a much greater feeling of modernity. Bach represents the days when a man usually stuck at the same job, in the same place, all his life. Haydn, Mozart, and Beethoven prefigure our own later period when a man is usually born in a different place from his father, spends his working life a year or two in one place and a year or two in another, and goes for abundant holiday journeys, now to Blackpool or Atlantic City, now to Biarritz or Florida or California, to Florence, to the Fjords, to Montreux and Madrid.

Note that with all this comes a simplification—of Harmony and Counterpoint. In Bach we saw cleverly and effectively moving parts laid out on a basis of a few main chords to each phrase but producing by their movements other, subsidiary,

and, as we may call them, by-product chords. In Haydn and Mozart and even Beethoven we see far less of this. The pendulum has again swung over to the Harmonic side, and what Counterpoint we see is evolved out of the succession of chords the composer felt was needed in that particular place. Moreover, the harmonies are now (in Haydn and Mozart especially) clarified and simplified, and follow one another a good deal according to a definitely established and elaborate convention, and yet, though a convention, one that we feel to have a logical basis in the natural relationship of diatonic chords.

In a similar way Orchestration was systematized and clarified. But that calls for another chapter.

X

THE ORCHESTRA FROM THE BEGINNING OF THE WORLD TO THE BIRTH OF BEETHOVEN

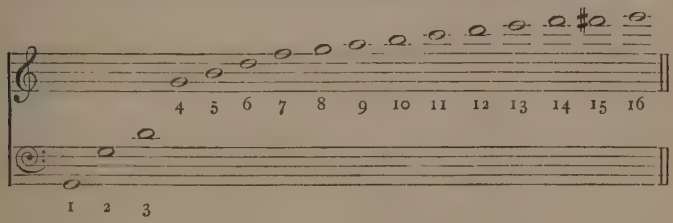
MAN had probably not been man more than a few weeks before he made some sort of a musical instrument. Soon he was making many and they fell into three great classes—Percussion (I put them in probable order of early importance), Wind, and String. I believe that every country in the world, even that least in contact with European civilization, has instruments of the three classes.

Slow Progress in Combination

The idea of combining instruments of various classes must have come into man's head early in his existence, but for a long time he bungled the business. Some reasons for this have already been suggested (pages 23 and 86). Two most potent reasons are: for any real progress in combination you must (*a*) have standardization of instruments, and you must (*b*) have an intelligible and reliable notation.

As regards (*a*): there was for long no settled standard as to the size, the number of strings, and so forth, on a Stringed Instrument, and Wind Instruments varied quite as much. Some instruments were so near to one another in their tone qualities and their capabilities that a capable musical Martian looking down on our world would have remarked at once that until process of time had brought about a survival of the fittest no coherent orchestral combination would be likely to arise.

Then Wind Instruments were excessively difficult to bring to perfection, and, indeed, never reached it until the end of the nineteenth century—if they reached it then. For long it was almost impossible to play some of them in tune, and, in addition, for centuries the Brass Instruments were restricted entirely to the production of the wide-spreading 'harmonic series' such as to-day may be heard from a military bugle.



Examples of Early Orchestras

In the sixteenth and early seventeenth centuries all was still in a muddle.

The first real Oratorio (Cavaliere's *Soul and Body*, 1600) was scored for—

Harpsichord.
1 Double Lira (a bowed instrument).
2 Flutes.
1 Violin.

Monteverde's opera, *Orfeo* (1607), was scored for a much larger Orchestra—

Plucked Strings:
- 2 Harpsichords.
- 1 Double Harp.
- 2 Large Lutes.

Bowed Strings:
- 2 Violins.
- 10 Tenor Violins (= Violas).
- 2 Viole da Gamba (= roughly speaking, our 'Cello).
- 2 Bass Viols (= our Double-Bass).

Wind
- 1 Clarion (small high Trumpet).
- 3 Trumpets.
- 2 Cornets (wooden instruments, not our modern Cornets).
- 1 Small Flute.
- 3 Portable Organs.

Glaring Anomalies

A glance at that list reveals what are to us curious anomalies, as, for instance:

(*a*) The importance of Plucked Strings and Organs.

(*b*) The lack of balance amongst the Bowed Strings, showing that they can hardly have been used *as a family*, as we to-day use our strings.

(*c*) The absence of Bass Wind Instruments.

Some of the anomalies partly disappear when it is realized that this force was hardly intended to be used as a whole. Various groups were used at one time or another during the Opera, to give one tinge of colour or another to the music.

But the parts for the Keyboard Instruments were not fully written out, a 'Figured Bass', or musical shorthand, indicating the harmonies of any passage, and the player being often left to elaborate his part out of this.

And whilst we know pretty well what we mean by 'Orchestra', Monteverde could hardly use the word as a sufficient business description of his forces, but would, on any particular occasion, have to define exactly what he meant, since on some other occasion he would use some other very different combination. To us all this is chaos.

Purcell's Orchestra

By the time of Purcell things were a good bit more settled, but these peculiarities remained:

(*a*) The constant use of a Keyboard Instrument to supply a background of tone and to 'lead' the other instruments.

(*b*) A lack of differentiation, i. e. Purcell often showed little sense of the fact that different instruments have different capabilities, and, for instance, often gave Trumpets the same passages as Violins (this by using almost exclusively the upper range of the instruments, where the notes of the harmonic series come close together; see diagram on page 123).

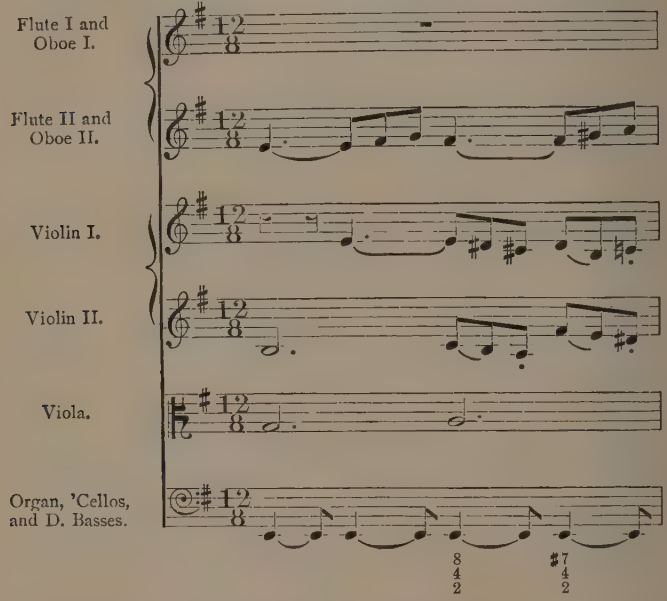
(*c*) The combination to be called Orchestra was still not standardized, so that in one work it would mean one set of instruments and in another another set. Moreover, one solo or chorus in a work would be scored for one combination and the next for another, and some instrument included in the orchestral body engaged might be called for only once or twice in the whole performance. Yet there is this beginning of modernity —that the Strings are tending to assume first importance, and to be treated as a family instead of as unrelated individuals.

When we come to Bach and Handel we find a little progress beyond Purcell, but the same general conception in methods of Orchestration.

The best plan for the rest of this chapter will be to take actual specimens of Orchestration of (*a*) Bach, (*b*) Mozart, and (*c*) Beethoven, which will show us in a graphic way some of the changes that took place over the period of about a century which saw the gradual establishment of the modern Orchestra.

Bach's Orchestration

Example I. Opening of *St. Matthew Passion.*



The Figured Bass indicates the chords out of which the Organist is to evolve his part, which is to serve as a tonal background. This Figured Bass goes on (with one or two trifling exceptions) throughout the whole work (hence one of the names given to Figured Bass—*Continuo*). In this particular extract the chords are, as it happens, all to be erected upon one note, which lasts throughout the first five bars of the piece.

The **String Basses** play the same notes as the **Pedals of the Organ,** and this latter instrument, too, persists throughout the

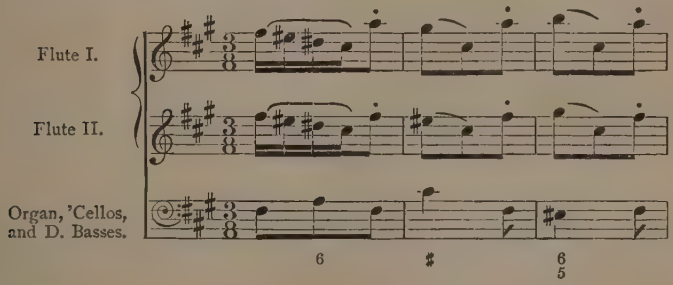
work. Even when all the other Strings are silent the Basses (backed by the Organ) stick grimly at their job.

Obviously this ever-enduring, tonally unvaried (or little varied) background and this obstinate, steadily plodding String Bass part are musical weaknesses. They show Bach as willing to take over, almost unthinkingly, relics of an earlier period, a century or a century and a half earlier, when ideas about instrumental tone and tone combination were very crude.

Upon this background Bach has drawn a contrapuntal pattern in five lines. Three of these are taken by the **Upper Strings,** and two by **Flutes** and **Oboes** doubling one another.

The modern plan in such a passage would be to give all the six lines to divided Strings, or all to Wind (choosing such wind instruments as would balance one another in tone quality and quantity), or to Strings doubled in each part by Wind, i.e. in some way to secure homogeneity in a passage where all the moving parts are evidently, as parts, on equal terms. Bach, you see, treats unequal forces as equals.

Example II. Introduction to Alto Aria, *Buss und Reu* (in English version, *Grief for Sin*) in the *Matthew Passion.*

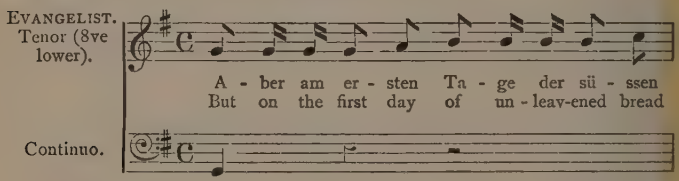


Here upon the background of **Organ** and **String Bass** tone Bach draws two lines, for two **Flutes** (generally running parallel). He has chosen these instruments to give their particular colour to this particular piece, and he continues

them in exactly the same way throughout the whole long piece.

In other solo movements in this and other works he uses two Oboes, or two Horns, or Violins in unison, or Viola da Gamba (a sort of 'Cello), in each case against the same Organ and String Bass background. All this is very pleasant when heard occasionally by us to-day, as a change from modern more varied colourings. But it is, undoubtedly, very 'primitive'. Note, however, that in one respect Bach's method of orchestration was in keeping with his method of part-weaving. Up to his time a movement was more or less seamless from beginning to end, and it was therefore natural to treat the orchestration as a continuous whole. The Symphony period brought a much more broken style in both structure and orchestration.

Example III. Recitative (*'But on the first day of unleavened bread'*), in the *Matthew Passion*.



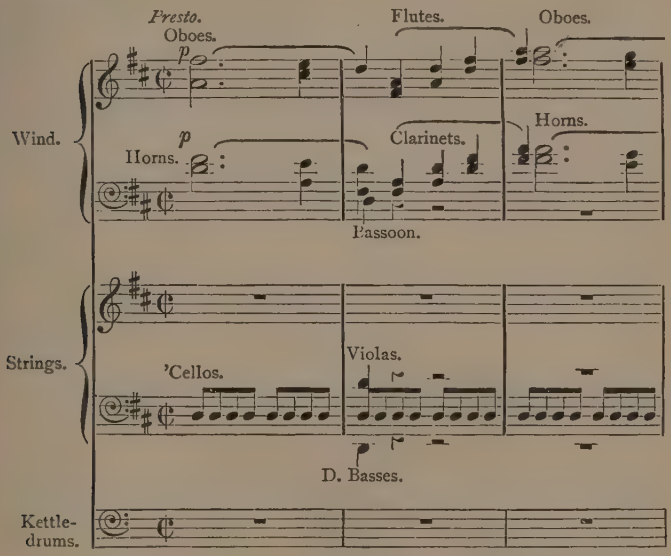
Here the whole accompaniment is left to the **Organ** and **String Basses**, supporting the voice by occasional chords.

Haydn's and Mozart's Orchestration

Let us take as our illustration of the next period a passage near the opening of Mozart's *Figaro* Overture.[1] I have, without changing a note of the music, rearranged the orchestral score

[1] The miniature Orchestral Score costs 1*s.* 6*d.* (Goodwin & Tabb), and Gramophone Records are issued.

of the passage, so as to make it easier to read. Note the following points:

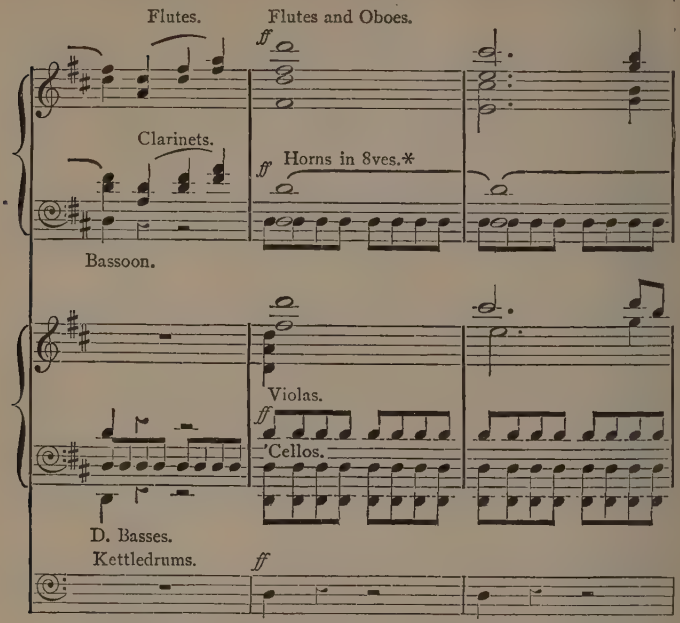


(*Continued overleaf*)

The Keyboard Instrument has now disappeared from the Orchestra.

Whilst a mere throbbing 'Pedal' note goes on in the **Lower Strings,** a play of Wind Instrument colour goes on above, **Oboes** and **Horns,** on the one hand, alternating with **Flutes** and **Clarinets,** on the other. Consider how kaleidoscopic an effect these changes produce, and compare with the Bach method of choosing certain instruments at the beginning of a piece, discarding the rest, and continuing the same tonal colours from beginning to end.

Observe at the fifth bar a 'Tutti' or Full Passage. The throbbing continues in the **Lower Strings.** The **Violins,** partially doubled in two octaves by the **Wood Wind,** carry



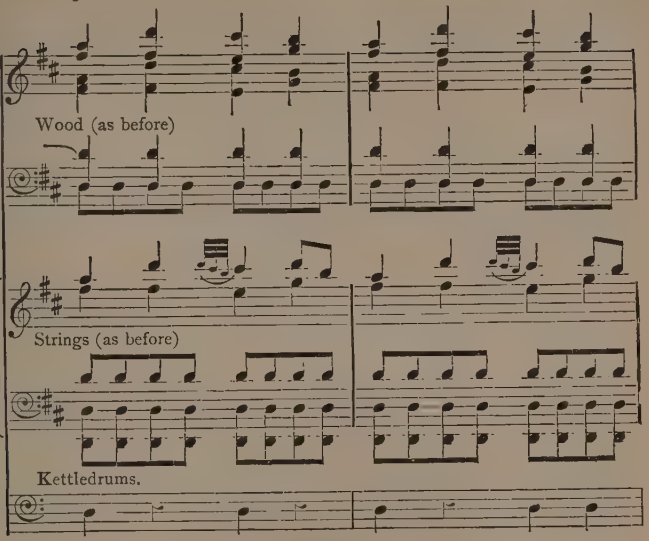
* Horns doubled by Trumpets playing same notes an octave higher.

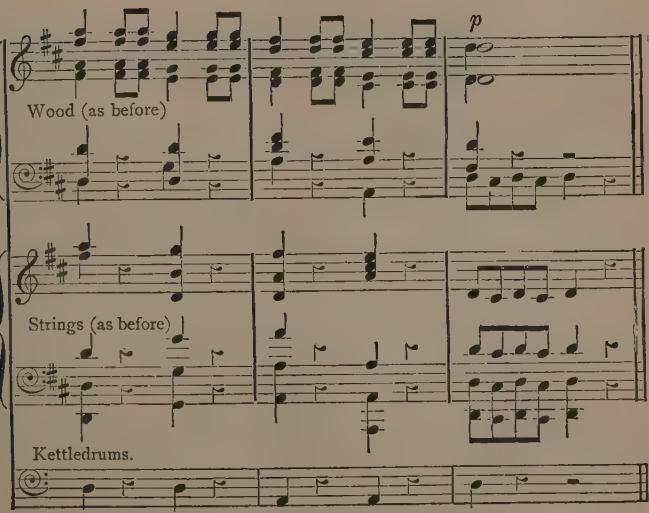
(*Continued on opposite page*)

the tune in two-part harmony. The **Trumpets** and **Horns** sustain a note (the 'Pedal' just spoken of) in three octaves. The **Kettledrums** come in for the purpose of accent.

Note in this 'Tutti' the differentiation that is taking place. Florid passages are here given to **Violins**; Wood Wind play rather simpler melodic passages; Horns and Trumpets are recognized as excellent instruments for holding long notes. In this Tutti, Mozart intends the Strings to be most heard, and the Wood and Brass count as reinforcements to them.

The Brass parts are very simple. The Brass Instruments are very much limited and can only play conveniently the notes of the harmonic series. The composer has, in each case, dictated the use of a 'crook' in the key of the piece.


Wood (as before)
Strings (as before)
Kettledrums.


p
Wood (as before)
Strings (as before)
Kettledrums.

This gives him notes which will come in handy in any full passage in the main key and made out of the chief chords of that key, but in other places these instruments are almost useless. Indeed, we may say that they are hardly used except in these 'noise passages'.

The Kettledrums are tuned to Tonic and Dominant, and can therefore only be used when these notes form part of the harmony; thus they are available in much the same way as the Brass, and generally serve as companions to this.

Many Steps Forward and one Backward

Only fifty-seven years separate the composition of Bach's *St. Matthew Passion* (1729) and Mozart's *Figaro* (1786), but Orchestration has been revolutionized. In one respect, and one only, has there been retrogression. Trumpets and Horns in Haydn, Mozart, and earlier Beethoven are very much limited in usefulness by the constructional limitations mentioned. In the days of Bach and Handel they could play florid passages such as that well-known solo in *Messiah* ('*The Trumpet shall sound*'). The Bach-Handel Trumpet (playing so high up its harmonic series as to have a full scale at its command) has strangely dropped out, and a cruder instrument capable only of playing the notes of the lower part of the harmonic scale has come in. With Bach and Handel the Trumpet was a melodic instrument; with Haydn and Mozart it is no longer such.

Beethoven's orchestration, though it is only a logical development from that of Haydn and Mozart, demands many examples to illustrate it, and calls for a chapter to itself.

XI

BEETHOVEN'S ORCHESTRA

THE marks of Beethoven's orchestration are:

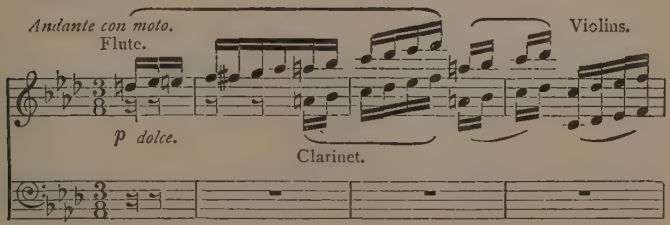
(1) A bigger and more varied Orchestra;

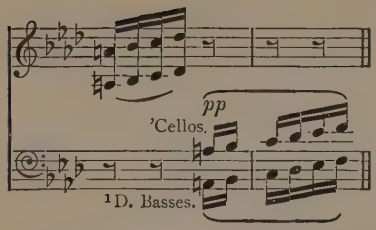
(2) Greater freedom for all the instruments—every one being treated as a responsible party capable, on occasion, of acting 'on its own';

(3) Rapid kaleidoscopic changes of orchestral colour, largely due to much freer use of the orchestra as a dramatic agent, i. e. as an instrument for the direct, forceful expression of emotion.

Let us look now, and look carefully, at a series of examples. They are not comprehensive, but they illustrate pretty well in a general manner the characteristics of Beethoven's Orchestration and show in what ways it differs from or advances upon that of Mozart and Haydn. All the illustrations are chosen from one work, the Fifth Symphony, not only because this is a characteristic work of Beethoven's mature period, but also because this particular work has been recorded in full for the Gramophone. Study these examples here given, and then, if you are inclined to carry the matter further, buy the cheap miniature score of the work and go through it repeatedly with the Gramophone.

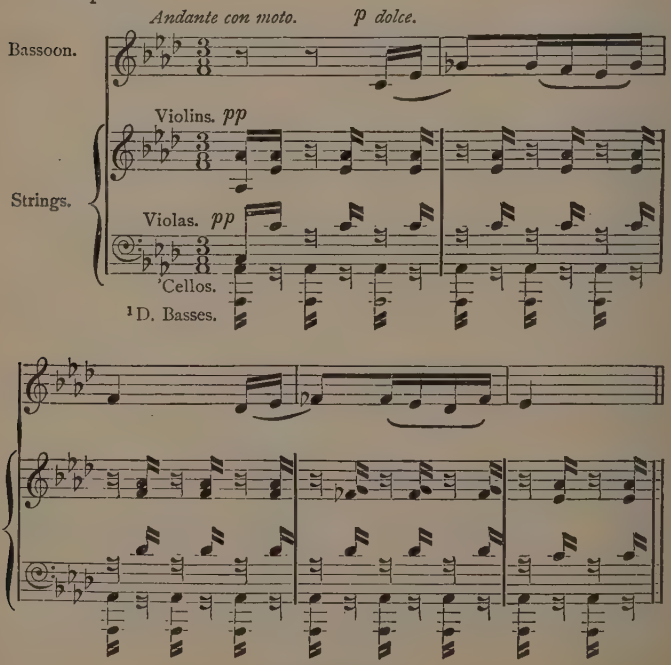
Example 1.





Here is a running passage covering, in short space, a range of about three and a half octaves. Note the contrast introduced (1) between the clear notes of the **Flute** and the richer notes of the **Clarinet**, (2) between **Wood** and **Strings**, (3) between **High Strings** and **Low Strings**.

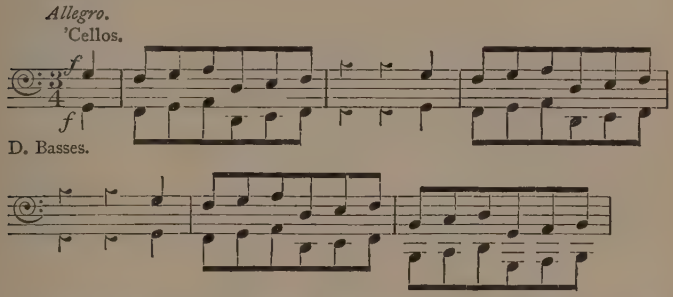
Example 2.



¹ Actual Notes.

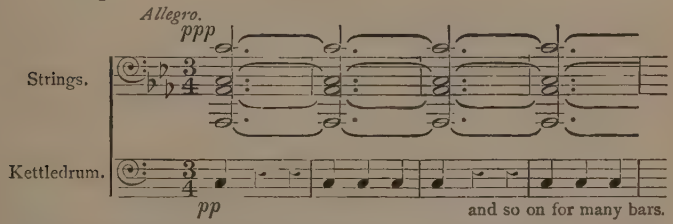
The **Bassoon** treated seriously. (The flowing melody in the rather cadaverous Bassoon tone stands out clearly from a detached-chord String accompaniment.)

Example 3.



Violoncellos and **Double-Basses** taken seriously. Quite unaccompanied they run about the stave rapidly and humorously. This strikingly effective bare treatment of the Lower Strings is one of the outstanding features of the Scherzo of the Symphony.

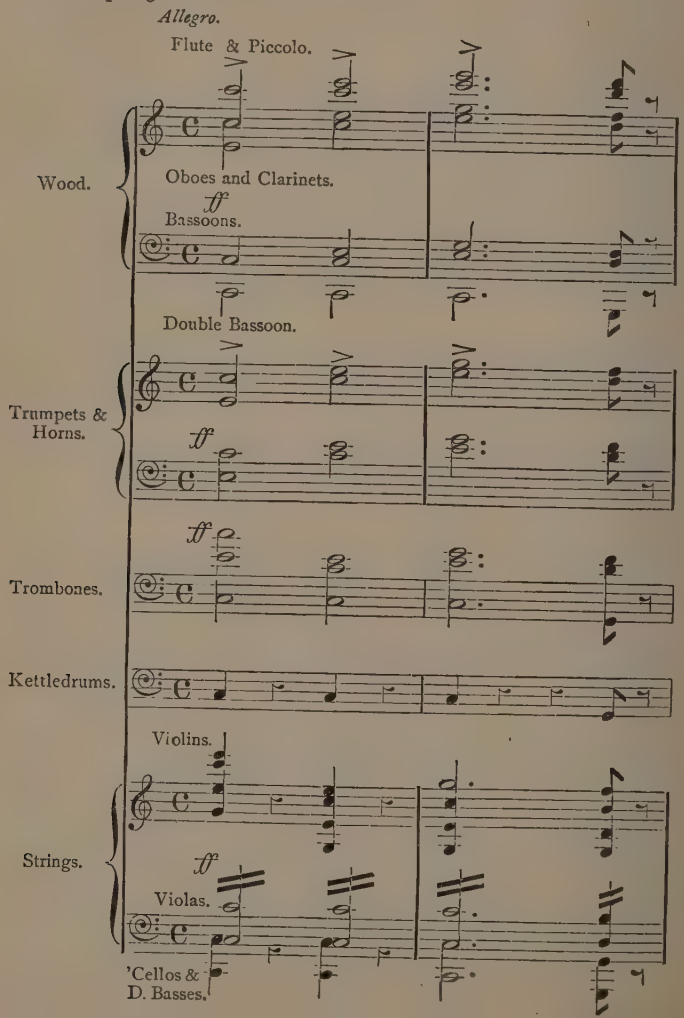
Example 4.

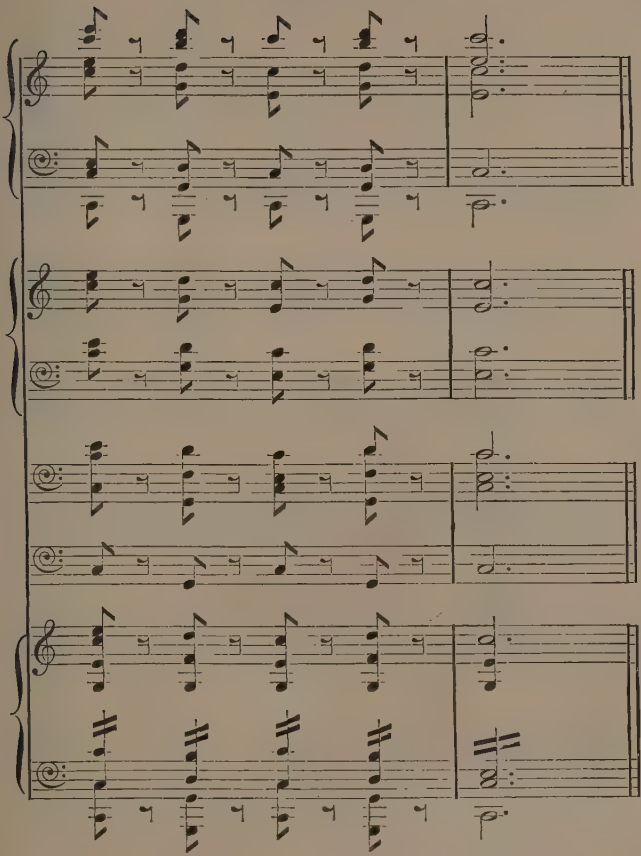


The **Kettledrum** taken seriously. A passage is wanted between the Scherzo and the Finale, so that the one may merge effectively into the other. Beethoven makes what would, with many composers, have been a mere link, into one of the most poetic moments of the whole work. Whilst the Strings play *pianissimo* the Kettledrum's tap is heard, first in broken rhythms and then continuously. Above it, soon, there creeps a soft Violin melody; there works up very gradually a

crescendo in all the instruments and we dash into the opening of the Finale (see next example).

Example 5.



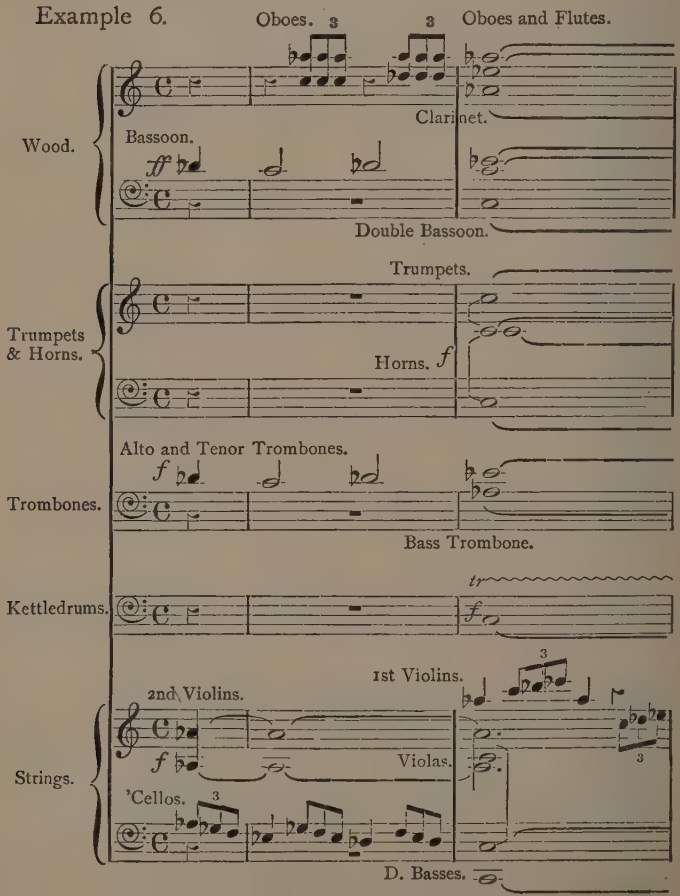


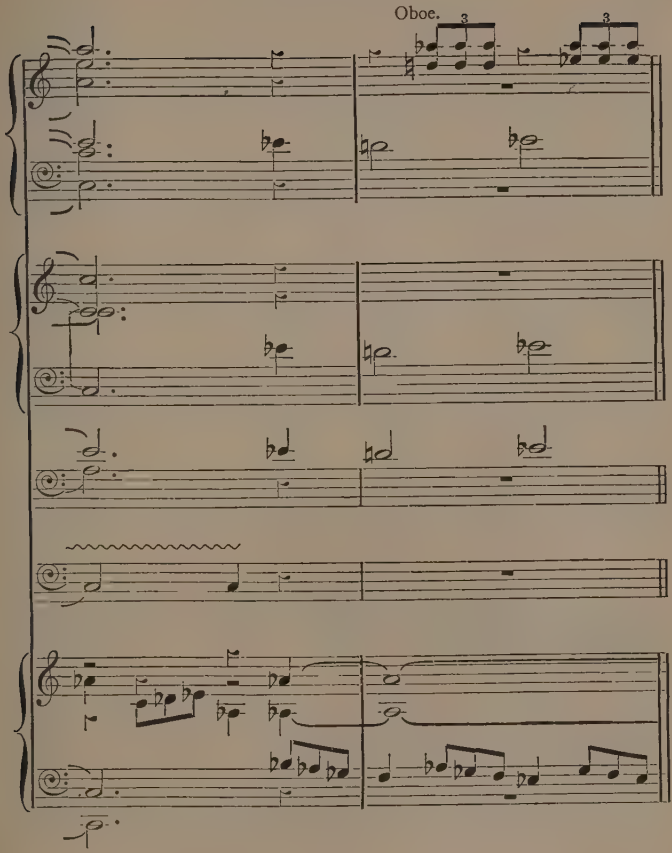
Here three **Trombones** and **Piccolo** are added. These were old instruments in Beethoven's time. Bach and Handel sometimes used Trombones: Mozart used them, but generally for some special dramatic effect (e.g. the Statue Scene in *Don Giovanni*, the famous three chords in *The Magic Flute*, and the last trump in the *Requiem*). Beethoven accepts them (in his later works) as a pretty normal constituent of the Orchestra. He uses them not only (as here) to give power and body to a

forceful passage, but also (as in the 'Benedictus' of his great *Mass in D*) as a *pianissimo* effect of beauty and solemnity. The Piccolo, though the smallest wind instrument, can make its voice heard above the wildest orchestral storm, as it does here.

Note the disposition of the parts. The **Brass** supply the over-riding factor. The **Kettledrums** double the Brass bass, and point the rhythm. **Wind** and **Strings** add their quotas.

Example 6.

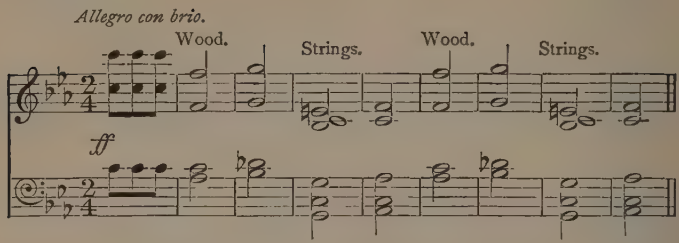




Trombones used melodically. They have here a long melodic passage, of which the example gives but the opening.

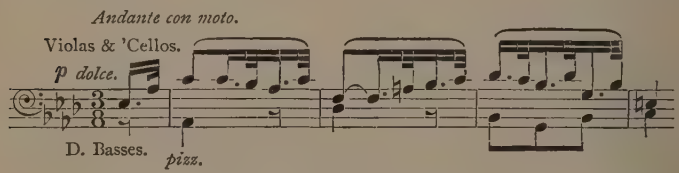
Trumpets and **Horns** come in to emphasize a point of high force. In bar 4, **Horns** also strengthen the melody. **Bassoons** also double the melody throughout, but do not really count: they are given something to do to keep them happy, but nobody hears them. The rest of the **Wind** and the **Strings** accompany.

Example 7.



This is an instance of Beethoven's surprising contrasts. Here are **High Wood** chords suddenly alternated with **Low String** chords. The passage continues for over thirty bars, latterly lapsing into alternations of single chords, in Wood and Strings respectively.

Example 8.



Here, in a quiet passage, are seen the **Middle Strings** (Violas and 'Cellos) entrusted with a melody. The **Double-Basses** (note another emancipation) are detached from the 'Cellos, and supply the sole accompaniment (a *pizzicato*[1] bass).

Example 9.

This example gives the melody to the **Flutes, Clarinets,** and **Bassoons** (in three octaves), and the accompaniment to *pizzicato* chords on the **Lower Strings,** with a broken-chord passage in the **First Violins.**

[1] *Pizzicato*=plucked ; *arco* (see next page) is used to contradict this, meaning *bow.*

Andante con moto.

Wood.

Flute.

Clarinet.

p

Bassoon.

Strings.

arco.

1st Vlns.

2nd Violins.

pizz.

Violas.

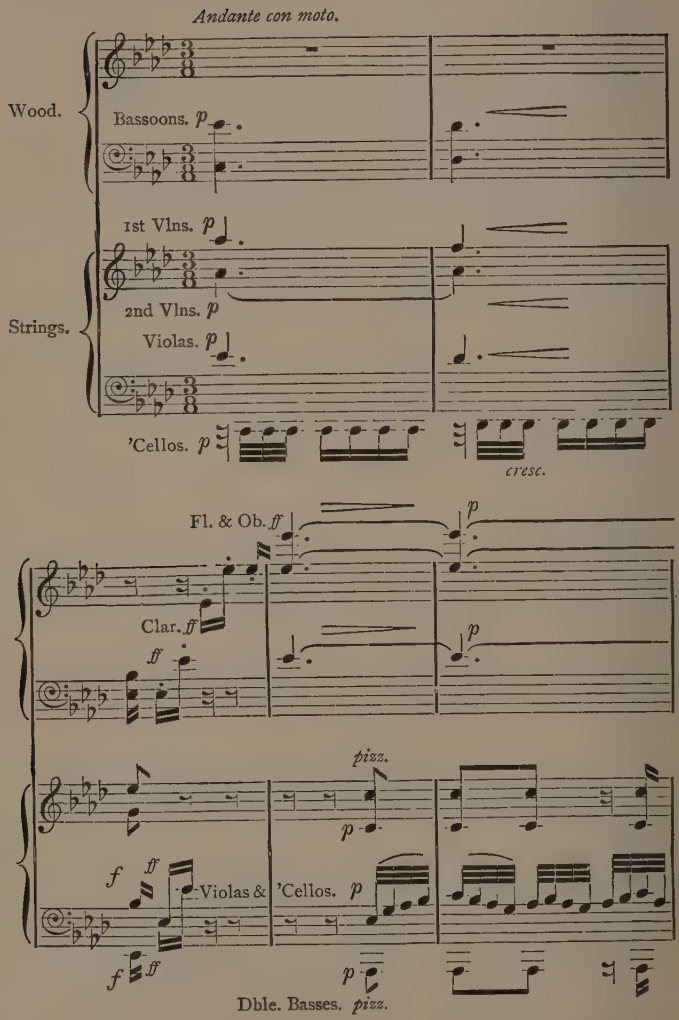
pizz.

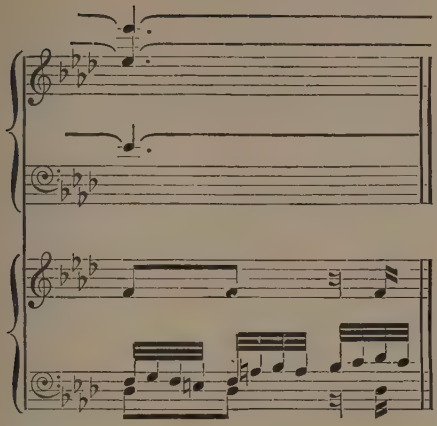
'Cellos & D. Basses.

pizz.

Oboe.

Example 10.


Andante con moto.
Wood.
Bassoons. p
1st Vlns. p
Strings.
2nd Vlns. p
Violas. p
'Cellos. p
cresc.
Fl. & Ob. ff
p
Clar. ff
ff
p
pizz.
p
f
ff
Violas & 'Cellos. p
f
ff
p
Dble. Basses. pizz.



In the first two bars of the example we see the dying of a previous passage. A new passage is about to enter, a running melody by **Violas** and **'Cellos,** accompanied by *pizzicato* chords (Double-Bass again on its own) and a held E flat in three octaves in **Wood**. *But note the intervening little octave leap given in three octaves and three colours in the space of one bar.*

The above examples are but dips into a lucky bag. With score and Gramophone record the reader may go on dipping for himself. He will find that it takes some time to exhaust the bag's contents.

LEADING COMPOSERS OF THE PERIOD

FRANZ JOSEPH HAYDN

Born 1732; died 1809. It is hard for a rich man to enter heaven, so most of the great musicians have come either out of poverty or out of the merely relative ease of lower-middle-class-dom. Haydn's father was a wheelwright, and his mother a cook, and he was born in a small village in Lower Austria. The population was largely Slav, his ancestry also, and for some years now it has been recognized that the Croatian folk-tunes he heard around him as a child constantly entered into his composition, either in body or in spirit.

Haydn.

The father and mother were unlettered musicians, and the boy soon showed musical leanings. A relative from the neighbouring town of Hainburg, noting this, took him there at the age of six, and entered him in his choir school. ('Almighty God, to whom I render thanks for all his unnumbered mercies, gave me such facility in music that by the time I was six I stood up like a man and sang masses in the church choir, and could play a little on the Harpsichord and Violin.')

A further move occurred two years later, when the choirmaster of St. Stephen's Cathedral, Vienna, being on holiday in Hainburg, heard him and claimed him. At Vienna he had good teaching for Singing, Harpsichord, and Violin, but had to make shift as well as he could in the early attempts at Composition to which he felt impelled.

When his voice broke he was cast out. He took an attic, secured a few pupils, and spent hours in composition, basing his efforts on the Sonatas of J. S. Bach's son, C. P. E. Bach, which embodied the new style, and were at considerable variance with that of the older Bach. Invited to a nobleman's country house, he found there a small

orchestra and for it wrote his first Symphony, on the model laid down by C. P. E. Bach. Whilst he was about it he wrote, in the lavish wholesale manner of the time, eighteen such Symphonies, mostly, however, for Strings alone.

On returning to Vienna, he gradually became popular as a teacher, and at last, elevated to the lofty position of 'Herr Musikdirector and Kammercompositor' to a Count in the neighbourhood, became passing rich on twenty pounds a year, and rashly married the daughter of his wig-maker—a step he ever afterwards regretted, since the lady proved to have as great a gift of fluent self-expression in words as he himself had in tones.

Later he took a similar position under Count Esterhazy, with the duty of controlling Orchestra, Choir, and Solo Singers, and directing the music in the private chapel and the private concert-room and opera-house. The opportunity of putting into performance his works as fast as they appeared was a stimulus both to production and to improvement. By the time he was forty his works were known to connoisseurs in most of the capitals of Europe.

On the death of his Prince, in 1790, Haydn was induced to come to London, where his reception by society, the larger public, and the press was most flattering. He fell in love with an English widow, and but for that unfortunate wig-maker's daughter (who showed no disposition towards decay, but, on the contrary, wrote to him asking for money to buy a nice little house she had seen, which would be just the thing for her when she became a widow) there would have been an English Mrs. Haydn.

Another visit to England took place a little later. He got on splendidly with nearly every one he met in England except the Italian violinist, Giardini (Giardini said, in his hearing, 'I don't want to see the German dog'; Haydn wrote in his diary, 'Giardini played like a pig'. Such are the amenities of musical life!). Haydn used to go to Carlton House to perform at the Prince of Wales's parties, but he could not get his fee, and on his return to Vienna sent a bill for a hundred guineas, which was at once paid by Parliament. Haydn's finest Symphonies were written for London performance.

In his old age Haydn twice saw Vienna occupied by the enemy. The last song he heard was from a French officer, attached to the

army of occupation, who came to sing him his own 'In Native Worth', from *The Creation*, and the last music he performed was his own 'Emperor's Hymn' (the 'Austria' of our hymn-tune books), to play which, a few days before he died, he had himself carried to the piano.

Haydn's works are generally light and tuneful. Rarely does he attempt the expression of deep emotion. His Harpsichord and Piano works are of less account than his String Quartets and other Chamber works and his Symphonies. His oratorio *The Creation* has had a great popularity.

WOLFGANG AMADEUS MOZART

Born 1756; died 1791. Leopold Mozart, of Salzburg, Violinist, composer of Operas, Oratorios, and Instrumental Music, and author of the then standard 'Violin School', out of seven children had but two who survived their first year—Anna Maria, born 1751, and Wolfgang Amadeus, four and a half years younger. We know not what we have lost through the terrible mortality, and especially infantile mortality, of the centuries before ours. Of Purcell's six children, but three survived him, and of Bach's twenty, but nine.

Mozart.

Both of Leopold's surviving children inherited his musical talent, with something added, and when Wolfgang was eight, father and children set off on a tour of Europe, which, with occasional intervening periods of rest and study at home, lasted several years. They were received with applause at the courts and at concerts at Munich, Vienna, Paris, London, and many other centres of musical culture. Their performances on the Harpsichord were famous; Wolfgang also played the Violin and the Organ, extemporized and composed, and Anna Maria sang. The advertisement of the first London appearance stated of Wolfgang that 'his father had brought him to England not doubting but that he will meet with success in a kingdom where his countryman, Handel,

the late famous virtuoso, received during his lifetime such particular protection'. The father falling ill, and no Harpsichord practice being therefore possible in their Chelsea lodging, the nine-year-old Wolfgang put in the time usefully by knocking off a few Symphonies: on the father's recovery more concerts were given, at the last two of which 'all the Overtures were of the boy's own composition'.

The brilliant childhood was not without its severer side. The father, as a sensible and instructed man, gave both children a very careful training. Later tours, in Italy and elsewhere, were made by father and son, or by the son alone, or by the son and his mother. When Mozart was twenty-two his mother died whilst with him at Paris.

So far Mozart's life had been nearly all glory; after this it had much vexation and sorrow. He settled at Salzburg, as a member of the Archbishop's household, and he who had in childhood played with Marie Antoinette and received gifts from Emperors now dined at the servants' table, and, as 'the villain, the low fellow', received hard words from the patron at whose private concerts he was expected to shine. In the end this 'vile wretch' was discharged by the Archbishop, and kicked out of the room by the steward. He was, however, morally supported by many members of the nobility and by the Emperor, and by the composition of several Operas he had achieved a wide public reputation.

The point to observe here is that practically no composer yet mentioned in this book lived upon public support; in almost every case it will be found that aristocratic patronage or some ecclesiastical position was a necessity. Public concerts were still a comparatively new thing, and the sale of printed compositions was still insufficient to provide a livelihood. Handel had achieved a high degree of independence not by ignoring the aristocracy but by using them, and, as will shortly be found, Beethoven did the same thing. But there was as yet nothing equivalent to a Queen's Hall or Carnegie Hall public, and the musician was, thus, socially and financially in fetters.

Mozart's acquaintance with Haydn dates from about this time. The musical results of the connexion are unusual in their way—Mozart's compositions (especially instrumental) were necessarily based upon those of Haydn, who had had nearly a quarter of a century 'start'

of him, and had had a great influence in popularizing the principles and improving upon the style of C. P. E. Bach, in the Symphony, the String Quartet, and the Sonata. Coming fresh to the task, aided by a very delicate musical sense, and beginning with a leap from Haydn's shoulders, Mozart was able to introduce refinements in harmony, structure, and orchestration from which Haydn himself, in turn, profited. This is, then, a game of leap-frog—a lending of one another's back in turn for a jump in advance. There is a sense in which such games are always going on amongst composers everywhere, but this instance is a little more definite than most. Haydn said to Mozart's father, 'I declare to you before God as a man of honour, that your son is the greatest composer that I know, either personally or by reputation; he has taste, and beyond that the most consummate knowledge of the art of composition'; and Mozart dedicated six quartets to Haydn, 'for from Haydn I first learnt how to compose a quartet'.

Opera composition brought Mozart much applause and has contributed to his lasting fame His works in this form are referred to in the next volume. Symphonies, Concertos, Chamber Works, Harpsichord and Piano Music (not, on the whole, so great) have also contributed to an undying reputation. There is a simplicity, a clarity, a grace, and a melodic charm about Mozart's writing that makes a very strong and wide appeal.

Mozart had celebrated his dismissal by the Archbishop by marriage to an affectionate and musical but undomesticated wife, whom he had great difficulty in supporting.

To the end pecuniary straitness embittered Mozart's life. To some extent, perhaps, he was himself to blame for this. He was ever too unworldly. From the Emperor he received about £80 per annum as Court Composer; then the King of Prussia offered him a position as Musical Director at a salary of about £600, and Mozart replied 'How could I desert my kind Emperor?'

When but thirty-five years of age Mozart died of typhus fever. The severest economy marked his funeral; the friends who accompanied the coffin turned back before a storm which arose; the burial took place in the common grave allotted to paupers and nobody marked the position. Mozart's last work was his *Requiem*.

LUDWIG VAN BEETHOVEN

Born 1770; died 1827. Beethoven was born at Bonn, where his father was a musician in the service of the Elector of Cologne.

The father was weak, harsh, and a drinker, and on the child's musical gifts becoming evident compelled him with severity to practise hard. At the age of seven years and three months (modestly understated on the announcement as 'six years') the child appeared at a concert. At nine he had learnt all the father could teach and was transferred to another teacher. The British *Chargé d'Affaires* at Bonn assisted the family, which lived in something approaching poverty.

A good musician, named Neefe, being appointed Court Organist, Beethoven came into his charge, to his great advantage. When the Elector left Bonn on a visit, Neefe accompanied him, leaving Beethoven, now in his twelfth year, as his official deputy at the organ. Neefe's own opinion is thus stated: 'This young genius deserves some assistance that he may travel. If he goes on as he has begun he will certainly become a second Mozart.' Shortly after this Beethoven received the post of Harpsichordist (which implied a degree of conductorship) in the orchestra of the Court Opera House; this gave him operatic experience. He became active also in composition.

When Beethoven was seventeen he travelled to Vienna and there met Mozart, from whom he had a few lessons in composition. On Mozart setting the boy to extemporize on a given theme he was much astonished at the result, and, stepping into the next room, said to some friends there: 'Pay attention to him; he will make a noise in the world.'

Whilst absent in Vienna Beethoven lost his mother. He quickly returned, and was fortunate in securing the friendship of a cultured family, the Breunings, who helped him greatly by making him free of their house, and awoke in him some interest in literature. He also became acquainted with the young Count Waldstein (to whom he afterwards dedicated the well-known Sonata). Henceforward the boy, born in poverty, was never to lack highly placed admirers and friends, but it became his habit to treat them with great (and sometimes exaggerated) independence. Haydn, when passing through

Bonn on his journey to and from London, fraternized with the Elector's musicians and encouraged Beethoven with approval of a Cantata he had written.

When Beethoven was twenty-two or twenty-three he went to Vienna again, this time at the Elector's expense. He at once bought a wig, silk stockings, boots, shoes, overcoat and seal, hired a piano and started taking lessons from Haydn at about 9½*d.* per hour. He grumbled, however, feeling that, as Haydn left some of his exercises uncorrected, he was not getting his full money's worth. In the end he sought another teacher. Many of his exercises are extant, and they prove great diligence and a complete willingness to 'go through the mill'. Yet his new teacher, Albrechtsberger, thought little of him. ('He has learnt nothing and will never do anything decently.' Probably the young man was too 'modern'.)

Vienna became Beethoven's permanent place of residence—the Vienna of Haydn and Mozart, and (shortly after this period) of Schubert. Gradually his abilities were recognized and he made influential friends. For some years he lived in the house of the Prince and Princess Lichnowsky, and received from them a stipend. At this time he was famous rather as an executant than as a composer. He was developing into a 'character', and was becoming independent, irritable, self-willed, fond of joking but unready to see a joke when he was the victim. The independence and jocularity often come out in his later music. One who knew him described him as giving the impression in society of a very able man, reared on a desert island, and suddenly introduced to the civilized world. There is much recorded which justifies this. Yet his is nevertheless a life that inspires respect and admiration, for it was filled with high purpose and achievement.

From about his thirtieth year Beethoven began to become deaf. Finally the deafness became total. He had other troubles—particularly with a scapegrace nephew whom he adopted and upon whom he lavished all the affection denied outlet elsewhere. And he manufactured some trouble by his intense suspicion and his unreasonable animosities. When he died, his liver was found to be shrunk to half its size. A good deal must be pardoned in life on half a liver!

His method of composition was 'painful' in its effort. Musical ideas came to him in a very simple and even crude form: sometimes they germinated for years and only grew to perfection after infinite tending and watering. Yet, in his best works, the effect of spontaneity is as fully achieved as in the work of any composer who ever lived.

The instrumental works are the greatest—the 17 String Quartets, the 32 Piano Sonatas, the 9 Symphonies, &c. One Opera, *Fidelio*, exists, and it keeps the boards in Germany. And there is the great *Mass in D*, one of the noblest of all choral-orchestral works.

FRANZ SCHUBERT

Born 1797; died 1828. Schubert, as will be noted, was a younger contemporary of Beethoven; he was born twenty-seven years later than Beethoven and died one year later than he. He was born, lived, and died in Vienna, which, as has now surely been noticed by every reader, was Europe's greatest centre of musical culture in the period of the development of the Sonata-Symphony style. (Note that Haydn, Mozart, Beethoven, and Schubert all lived in and about that city. And note the personal connexions—Mozart and Haydn in more or less close touch with one another; Beethoven in touch with Mozart and actually taking lessons from Haydn; Schubert living in the same city as Beethoven; for years reverencing him at a distance, and at last visiting him, upon his death-bed, to be greeted by him as his successor—'*Franz has my soul*'. Haydn, Mozart, Beethoven, and Schubert constitute the 'big four' of the Viennese School.)

Schubert.

Schubert's father was a schoolmaster and a keen amateur musician, the family String Quartet parties being famous in the neighbourhood; later the Quartet was enlarged into an Orchestra by the addition of musical neighbours, and Franz played the Viola in it. At the age of eleven he underwent in brilliant style the tests for admission into the Royal Chapel Choir School, and here took a very full part in the

very varied and abundant musical activities of the boys. Underfed and underwarmed, he had a hard time of it, and one may guess that his resistance to disease in after-life was weakened by the almost Dotheboys Hall conditions, but those were days when almost all schools 'did the boys'.

Composition began early; Church Music, String Quartets, Songs, Piano Pieces poured out, and were rehearsed and performed as soon as finished by Franz and his schoolfellows.

The word 'finished', however, is, in one sense, out of place. It suggests labour and careful thought, such as Beethoven found necessary, whereas Schubert 'lisped in numbers, for the numbers came'. He achieved 'finish', when he did achieve it, by the perfection of his inspiration and the reliability of his constructive instinct, not by the sweat of his brow or the burning of midnight oil. Much of what he wrote, all through his life, never was 'finished', since it lacked the close logic and coherence of thoughtfully designed and thoroughly considered work. Smaller things were often perfect; larger ones sometimes suffered by undue length and disproportion. Schubert is, indeed, the very type of the spontaneous musician. He sang as the lark sings, with the same abandon and exuberance. It is even on record that a week or two after composing a song he could fail to recognize it as his own when it was put before him.

On leaving the Choir School, Schubert, for a time, helped in his father's school. Then he made friends who helped him, and was able to give up the school tasks, never, however, obtaining a position of financial independence.

He wrote Songs, Songs, Songs—poured them out by 'mass production'. During his whole life he wrote more than 600, to good words, indifferent words, and poor ones. His special gifts were melody and 'characterization'. At first these Songs were unacceptable to the publishers. They offered him absurd prices of a few shillings when they offered anything at all. A group of his intimates and admirers therefore formed a sort of Schubert Song Society; they would print a song, hold a concert, have the song sung, sell copies of it to the audience, and so raise money to print another.

Schubert's Piano Music was much of it lyrical in form, and all of it (indeed all his music) was lyrical in impulse. He wrote a good

deal of Chamber Music, nine Symphonies (of which but two can to-day usually be heard), a number of unsuccessful Operas, some Masses, a good many Part Songs for Male Voices, and a quantity of Piano Duets. Of course he over-produced, but the best of his work will always charm by its melody, its refined harmony, and its easy, happy spirit, or, if more serious, by its not too deep yet sincere expression of more sober feeling.[1]

Schubert carried a torch at Beethoven's funeral, and a few months later the friends who had accompanied him carried torches at his. On his death-bed he read all the novels of Fenimore Cooper that he could borrow, and studied Handel's scores, which determined him to work hard at counterpoint and make up for lost time! His last thoughts were of Beethoven, and he was buried near him, as he desired. The property he left (including his clothes and hundreds of unpublished compositions) was valued at sixty-three florins, or about £2 10*s*. But he had been rich in friendships and in the affection of an elder brother who throughout life was his warmest admirer and strongest supporter.

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[1] E. W. comments as follows on the words 'not too deep': 'Personally I know nothing deeper than some of the really great songs (too often quite unsung).' It is fair to quote this, though it does not destroy the force of the generalization.

XII

BEETHOVEN AND THE EXPRESSION OF EMOTION IN MUSIC

It is commonly, and quite fairly, said that Beethoven's great contribution to music was to show how it could be made more vividly to express emotion.

His immediate predecessors, Haydn and Mozart, had perfected the Sonata-Symphony form, and within this form had expressed their sense of beauty and often also a good deal of sentiment and of humour.

But Beethoven expressed within the form deeper emotion than they had ever felt called upon to express, and perhaps than they had ever felt. Where Mozart would have been plaintive or, at most, pathetic, Beethoven was able to be tragic. Where Haydn might have been quaintly humorous, Beethoven would be boisterously uncontrolled.

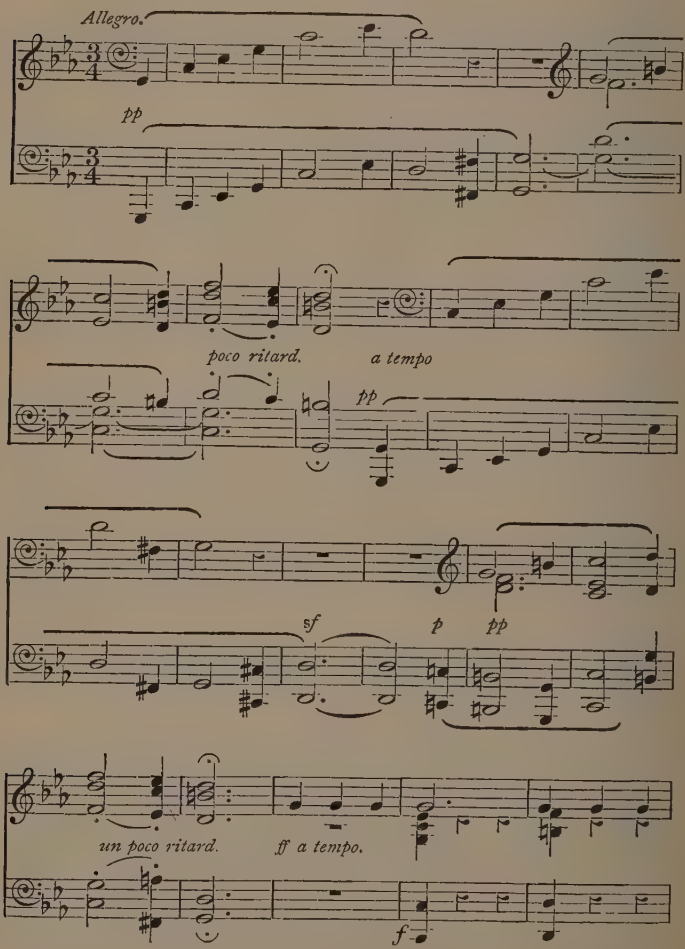
Now, of course, this deeper expression would have been impossible to Beethoven if C. P. E. Bach, Haydn, and Mozart had not prepared the way for him. They had solved for him the main problems of the effective arrangement of material, so that it might contrast well, and yet 'hang together'. In Orchestral music they had, further, found out the sound general method of combining or contrasting the various tone colours. Beethoven born earlier could not have been Beethoven. The man who designed the *Lusitania* if born in A.D. 1 would have been content with making a coracle a foot longer than any Briton before him, and making it a little less circular and a trifle better balanced. Bach in 1400 would have been a Dunstable (see page 70), showing the way to a somewhat better counterpoint. Beethoven in 1600 would have been

a Monteverde (see page 70), showing the way out of pure Counterpoint to a more direct expression through chords struck as chords, and vivid declamation. All these men were dependent for their opportunity to do what they did upon the chance of being born when they were. We do not know how many Beethovens have been lost to us through their unlucky coming to birth at a wrong time or in a wrong place.

Beethoven, then, wrote music outwardly much like that of Haydn and Mozart, but longer, broader, and deeper (by length here I mean actual length, by breadth I refer to style, and by depth to emotional significance). To some people, necessarily, his music was, by its all-round bigger calibre, incomprehensible; they could follow the sonata road as far as Haydn and Mozart had taken it, but when they reached the Beethoven section, they became alarmed at leaving trim hedges and well-kept gardens and finding themselves in the open country.

Moreover, Beethoven's music was necessarily more difficult to perform. In keyboard music he was the first to introduce a true Pianoforte style, since Haydn and Mozart had both been brought up on the Harpsichord. As one example of this, consider say a Mozart sonata and a later Beethoven one and see the greater use of, and even dependence on the sustaining pedal, which is, of course, a distinct Pianoforte contrivance, corresponding to nothing at all in the Harpsichord. Big spread harmonic arpeggios, bass notes struck by the left hand and then given to the pedal to sustain whilst the left hand occupies itself otherwise—this sort of thing is constantly seen in Beethoven but hardly to any extent in Mozart, and, of course, it is a great addition to the opportunities of forceful expression. Similarly Beethoven's use of the Orchestra, as has already been explained, was an intelligent modification of that of Haydn and Mozart, largely directed by the wish to express more. The two older men sought

to express themselves with crystal clearness; Beethoven often sacrificed their sort of clarity for the purpose of gaining force. All these three composers had a strong sense of



Beauty; but with Haydn and Mozart beauty came first and expression second, and with Beethoven, perhaps, expression first and beauty second.

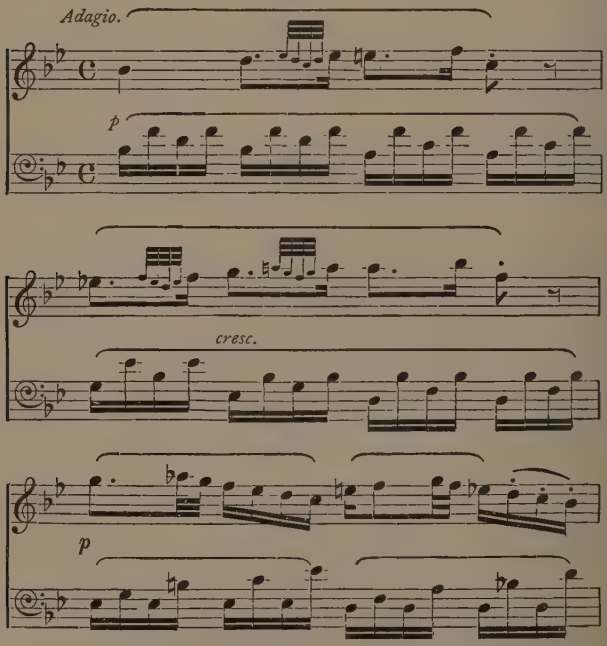
All that has just been said about Beethoven' naturally applies more strongly to the later than the earlier compositions.

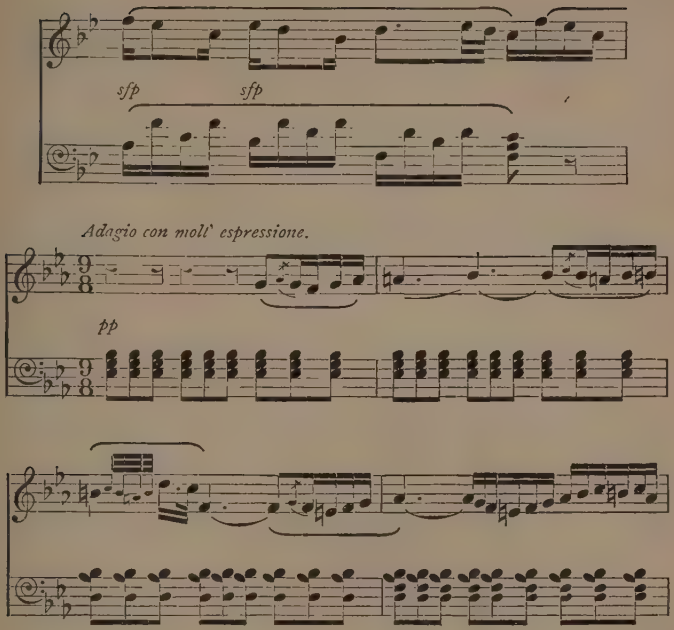
The Minuet has, on account of its compactness, been chosen throughout this book as a convenient illustration of style in various periods. We have examined together a Purcell Minuet, a Bach Minuet, and a Mozart Minuet. Beethoven retained the Minuet as a movement of his early Sonatas, &c. But the Minuet can hardly express much beyond a very formal beauty, and Beethoven longed for a deeper manifestation of emotion. Soon he had so changed the Minuet that he abandoned the name, and the movement that appeared in the Minuet-place in a Sonata or Symphony was now called a 'Scherzo'. This word is the Italian for joke. Many of Beethoven's Scherzo movements were actually jocular; others whilst retaining the feeling of unexpectedness which is the chief element in a successful joke, verbal, practical, or musical, passed out of jocularity into something more tremendous. The Scherzo of the Fifth Symphony (see its opening on the previous page) is a good example of this. It is wildly extravagant in its modulations and bold in its harmonies and orchestration. Humour does come into it (see the example on page 135, where the clumsy double-basses are made to scamper like elephants, and are then abruptly pulled up and started again), but the predominant feeling is something beyond humour, and at the end, where a link is needed to carry us from the Scherzo to the Finale, the composer has soared right away into the mystical (see page 135).

Hear this movement and recognize the coming of the element of the Romantic into music. Such a passage as that which ends this Scherzo and leads into the Finale is the equivalent in music of such lines as those of Keats—

'magic casements opening on the foam
Of perilous seas in faery lands forlorn.'

Romance can be found in Bach; much more rarely in Handel. It can be found in Mozart, and, more rarely, in Haydn. But with Beethoven Romance begins to become a common and vital element in the stuff of music. He was, if you like, the last great Classic, but he was, at the same time, the first great Romantic. You will find it quite interesting to compare chance pages of Mozart and Beethoven, and in this way to test the change in the matter of *feeling* which Beethoven brought about. For example, here is the opening of a Mozart Piano Sonata Slow Movement (Sonata V) contrasted with a very similar movement from Beethoven (Sonata XI)—

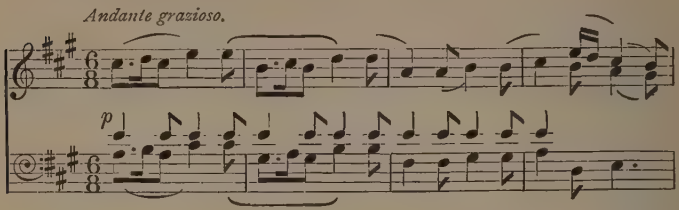




And that Sonata of Beethoven is but a rather early one. If you will test the later ones you will find much deeper feeling than that.[1]

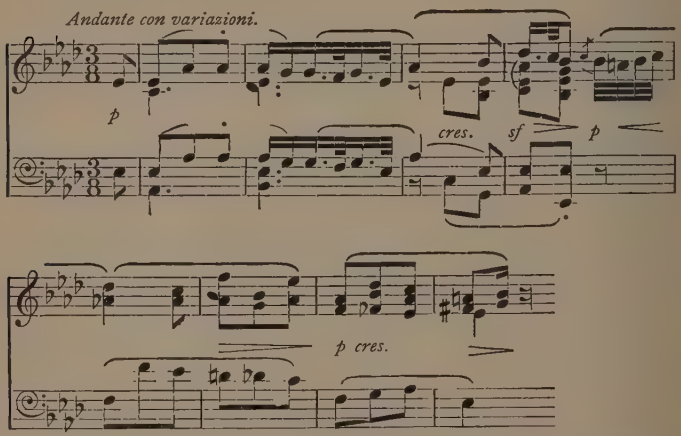
[1] E. W. questions whether the quotation from Mozart is a quite fair one. He suggests that the quotation of the slow movement from (say) the E flat Quartet or the G minor Quintet would be more favourable to Mozart. Nevertheless, I allow the quotation to stand, since there is point in the comparison of two passages from the two composers, technically so similar in appearance (in each case a turn-adorned melody in the right hand accompanied by chords in the left). E. W. adds that to him, speaking generally, late Mozart, and late Haydn too, are deeper than early Beethoven. He is not, however, in these remarks contesting the general sense of my passage, but only trying to prevent false inferences from it, and I am glad that he should do so.

Compare now the sort of air Mozart takes for the purpose of making a set of Variations (Sonata XII)—



That is plaintive and charming.

Now look at one of Beethoven's airs (again a rather early work—Sonata XII)—



These are but one or two, almost chance, examples, but they are sufficient to indicate what is meant by the statement that with Beethoven we see the coming of 'Romance' and deeper feeling into music.

Schubert must be classed with Beethoven as partaking of both Classic and Romantic characters.

A period of but sixty-three years separates the composition of the first symphony of Haydn and the last of Beethoven. What a change of spirit and a growth of mastery in so short a time!

The composers who immediately followed Beethoven and Schubert were those who are now classed as the definite 'Romantic School' in music, and with them, i. e. Weber, Schumann, Chopin, and their contemporaries, will open the next volume of this 'Listener's History.'

APPENDIXES

APPENDIX I

GENERAL BIBLIOGRAPHY AND FURTHER HINTS ON PRINTED MUSIC AND ON GRAMOPHONE RECORDS

THE following list is thought to include all worthy books on the various composers in the English language and in print on January 1, 1929. One or two out-of-print books are included for special reasons, a clear indication being given of such. It must be remembered that on every composer mentioned there will be found articles in *Grove's Dictionary of Music and Musicians* (Macmillan, 1927–8, 5 vols., each 30*s.*), and some of the articles (*e.g.* those on Beethoven and Schubert) are of book-length and of high importance. Eric Blom's *General Index to Modern Musical Literature* (Curwen, 5*s.*, 1927), gives a very comprehensive account of British published books and magazine articles on the various composers. For certain composers there is more literature in some other language. A useful book giving information on musical literature in the German language up to the date of its publication is Aber's *Handbuch der Musikliteratur* (Breitkopf & Härtel, Leipzig, 1922). Far more literature on music is now appearing in every country than ever before, but a good many gaps still remain, especially as concerns literature in the English language.

PERIOD I. TO BACH AND PALESTRINA

PALESTRINA

Pyne, *Giovanni Pierluigi da Palestrina* (Lane, 7*s.* 6*d.*).

Jeppesen, *The Style of Palestrina and the Dissonance* (translated by M. W. Hamerik) (Oxford University Press, 15*s.* net).

PRINTED MUSIC. A large number of Palestrina's Masses and many of his Motets can be obtained in the edition of Charles Bordes, published under the auspices of the Schola Cantorum of Paris (Paris, Durand ; London, Chester).

VITTORIA

Messrs. Chester can supply a list of music ; they keep a large quantity in stock.

BENNETT

PRINTED MUSIC. The Madrigals are included in Dr. Fellowes' complete edition published by Stainer & Bell. Novello also publish about a dozen.

BULL

PRINTED MUSIC. A good selection of the Keyboard Music is edited by Bantock (Novello, 4*s.*), and another by Pauer (Augener, 4*s.*), and there is a useful volume of easy pieces, edited by Margaret Glyn (Joseph Williams, 2*s.* 6*d.*). Some of the pieces in these volumes are very attractive, but they are usually brilliant rather than solid (like Gibbons') or tender (like Farnaby's).

BYRD

Fellowes, *William Byrd: a Short Account of his Life and Work* (Oxford University Press, 6*s.*).

Howes, *William Byrd* (Kegan Paul, 7*s.* 6*d.*).

Hadow, *William Byrd* (Oxford University Press, 1*s.*).

PRINTED MUSIC. All the Choral Music, secular and sacred, apart from actual Church Music, is edited by Fellowes (Stainer & Bell, 3 vols., each 17*s.* 6*d.*, separate pieces from 3*d.* to 1*s.* 4*d.*). Some is also published in the notable 'Old English Edition' of G. E. P Arkwright, of which a list should be obtained by students of this and the next period (Joseph Williams). The Church Music is published for the Carnegie Trustees by the Oxford University Press. Some of the Keyboard Music has been edited by Bantock (*Album of Selected Pieces by Byrd*, Novello, 4*s.*; *Three Dances*, Novello, 2*s.* 6*d.*); Pauer (Byrd Album in 'Old English Composers' Series, Augener, 4*s.*), and Fuller-Maitland and Barclay Squire (*Fourteen Pieces*, Stainer & Bell, 3*s.* 6*d.*). *My Ladye Nevell's Book* (1591), containing 42 Virginal Pieces by Byrd, is published by Messrs. Curwen, under the editorship of Hilda F. Andrews. See also the *Fitzwilliam Virginal Book* (Breitkopf & Härtel).

DOWLAND

PRINTED MUSIC. The Lute Songs are edited by Fellowes (Winthrop Rogers, 4 vols., each 6*s.*). The original Lute notation ('Tablature') is shown, together with a strict transcription of this into modern notation, and also a piano accompaniment worked out of it—a thoroughly honest method and one but too rarely employed by editors of old music. Other composers are, or are to be, similarly treated; indeed the series is eventually to include all the Lute Song literature of the Elizabethan and Early Jacobean period. A number of Dowland's Madrigals are separately published by Novello.

EDWARDS

PRINTED MUSIC. The Part-song mentioned as published by Novello costs 2*d.* if 'lonely' and 4*d.* if 'naked'; it is also published by Stainer & Bell at 4*d.*

FARMER

PRINTED MUSIC. Madrigals, edited by Fellowes (Stainer & Bell).

FARNABY

PRINTED MUSIC. The Madrigals (*Canzonets to Four Voices*) are edited by Fellowes (Stainer & Bell, 6*s.* 6*d.*). Of the Keyboard Music a delightful small selection has been edited by Bantock (Novello, 3*s.*: every pianist should have these tender little pieces).

FORD

PRINTED MUSIC. Lute Songs, edited by Fellowes, with the Lute part given as in the original and also adapted for Piano (Winthrop Rogers, 6*s.*). Various Choral Music in Novello's catalogue.

GIBBONS

Fellowes, *Orlando Gibbons: a Short Account of his Life and Work* (Oxford University Press, 7*s.* 6*d.*).

PRINTED MUSIC. Various Anthems, Services, Madrigals, etc., in Novello's catalogue. The complete Madrigal Works have appeared in Dr. Fellowes' edition, published by Stainer & Bell: the Church Music is in the Carnegie Trust's edition, published by the Oxford University Press. A selection of the Keyboard Music has been edited by Pauer (Augener, 4*s.*): it is, for the most part, somewhat more severe in style than the companion selections of music by Byrd and Bull (a large amount of Gibbons' Keyboard Music is as yet unpublished). A useful volume of easy pieces is edited by Margaret H. Glyn (Joseph Williams, 2*s.* 6*d.*).

MORLEY

PRINTED MUSIC. The complete Madrigal writings have been edited by Dr. Fellowes (Stainer & Bell). The Keyboard Music is not easily available, but one piece, *Nancie*, is published by Breitkopf & Härtel, and this and another piece are to be found in the *Fitzwilliam Virginal Book* (same publishers). A little Solo Vocal Music may be found in albums, e.g. *O Mistress Mine* and *It was a Lover*, in Bridge's *Songs from Shakespeare* (Novello, 4*s.*).

TAVERNER

PRINTED MUSIC. See the Carnegie United Kingdom Trust's edition of *Tudor Church Music*, Vols. I and III (Oxford University

Press, 30*s.* each, or 52*s.* 6*d.* complete; each piece separately obtainable).

WEELKES

PRINTED MUSIC. All the Secular Choral Music is edited by Fellowes (Stainer & Bell, 5 vols.). Little else is published.

WILBYE

PRINTED MUSIC. The complete Madrigals have been edited by Fellowes (Stainer & Bell). There are two Latin Motets in G. E. P. Arkwright's 'Old English Edition,' Vol. XXI (Joseph Williams).

PERIOD II. TO BACH AND HANDEL

PURCELL

Arundell, *Purcell* (Oxford University Press, 3*s.* 6*d.*).

Cummings, *Purcell* (Sampson Low, 3*s.* 6*d.*; entirely biographical).

Runciman, *Purcell* (Bell, 1*s.* 6*d.*, biographical and critical).

PRINTED MUSIC. Operas, and other Theatre Music:—*The Fairy Queen* (Novello, 4*s.*); *Dido and Æneas* (Oxford University Press, 3*s.* 6*d.*); *Bonduca* (Chappell, 2*s.*); *King Arthur* (Cary, *out of print*). The Masque from *Dioclesian* (Novello, 3*s.*). For Odes and Church Music, and separate Secular Choruses, Songs, etc., see Oxford University Press and Novello's catalogue, Piano Works (*i.e.* really Harpsichord), ed. Barclay Squire (Chester, 4 vols., each 3*s.*). String Works:—*Sonata for Violin and Keyboard* (Schott, 3*s*, or Curwen, 2*s.* 6*d.*); *Golden Sonata*, for two Violins, Keyboard and optional 'Cello (Augener, 2*s.* 6*d.*). Songs:—for various albums, also separate Songs and Duets, see the catalogues of Novello, Augener, and Bayley & Ferguson.

The complete works of Purcell are in course of publication by the Purcell Society (Novello, 25*s.* per volume). The Society was founded in 1876, and not a single member of its original committee is now alive, yet its work is still (1929) incomplete—not a matter of national pride! A few years longer should, however, see the task at an end.

HANDEL

Rockstro, *Life of George Frederick Handel* (Macmillan, 1883, *now out of print*).

Streatfeild, *Handel* (Methuen, 10*s.* 6*d.*).

Cummings, *Handel* (Bell, 1*s.* 6*d.*).

Flower, *George Frideric Handel, his Personality and his Times* (Cassell, 1923, 21*s.*).

Fuller-Maitland, *The Age of Bach and Handel* (Vol. IV of the 'Oxford History of Music') (Oxford University Press, 17*s.* 6*d.*).

Bairstow, *Handel's Oratorio 'The Messiah'* (Oxford University Press, 1*s.* 6*d.*).

PRINTED MUSIC. For Oratorios, etc., see Messrs. Novello's catalogue. Piano Music (*i.e.* really written for Harpsichord): Suites, Peters' and other editions; there is plenty of enjoyable playing in these (some of it not difficult), and they are neglected. Violin and Piano: several Sonatas published by Augener (2*s.* and 3*s.* each); other works in catalogues of Oxford University Press and Novello and other publishers. Vocal: various convenient albums of Songs are published by Novello and others. Organ: see Augener's and Novello's catalogues.

BACH

Sanford Terry, *Bach* (Oxford University Press, 21*s.*). This supersedes all previous works on Bach as a full and accurate account of his life. It is illustrated by a magnificent series of 76 photographs of places associated with Bach, etc.

Spitta, *Life of Bach* (Novello, 3 vols., 26*s.* 6*d.* net).

Schweitzer, *J. S. Bach*, translated by Ernest Newman (Chester, 22*s.* 6*d.*).

Parry, *John Sebastian Bach: the Story of the Development of a Great Personality* (Putnams, 9*s.*).

Abdy Williams, *Bach* (chiefly biographical, Dent, 4*s.* 6*d.*).

Boughton, *Bach* (entirely critical and very suggestive; Lane, 3*s.* 6*d.*).

Thorne, *Bach* (a tiny book, biographical and critical; Bell, 1*s.* 6*d.*).

Fuller-Maitland, *Bach's '48'* (Oxford University Press, 2 vols., each 1*s.* 6*d.*).

Prout, *Analyses of Bach's '48'* (Ashdown, 2*s.*).

Iliffe, *Analysis of Bach's 48 Preludes and Fugues* (Novello, 4*s.* 6*d.*).

Fuller-Maitland, *The Keyboard Suites of J. S. Bach* (Oxford University Press, 1*s.* 6*d.*).

Prout, *Some Notes on Bach's Church Cantatas* (Breitkopf, 1907).

Sanford Terry, *Bach: the Mass in B Minor* (Oxford University Press, 1*s.* 6*d.*).

Sanford Terry, *Bach: the Cantatas and Oratorios* (Oxford University Press, 2 vols., each 1*s.* 6*d.*).

Sanford Terry, *Bach's Cantata Texts* (Constable, 65*s.*).

Sanford Terry, *Bach's Chorals* (Cambridge University Press, 2 vols., 2*s.* 6*d.* and 7*s.* 6*d.*).

Sanford Terry, *Bach: The Passions* (Oxford University Press, 2 vols., each 1*s.* 6*d.*).

Grace, *The Organ Works of Bach* (Novello, 9*s.*).

Whittaker, *Fugitive Notes on Certain Cantatas and the Motets of J. S. Bach* (Oxford University Press, 12*s.* 6*d.*).

PRINTED MUSIC. Piano (*i.e.* really Clavichord and Harpsichord :—*48 Preludes and Fugues, English Suites, French Suites, German Suites* (or 'Partitas'). Organ :—Various publishers. Vocal :—Various convenient albums of solos for different voices are published by Novello and others. Violin, 'Cello :—see catalogues of various publishers (especially Peters' edition). Choral Works :—*The St. Matthew Passion, The Mass in B Minor, Christmas Oratorio*, etc. (Novello). *The St. Matthew Passion* and the *B Minor Mass* can be obtained as Miniature Full Scores (Goodwin & Tabb) ; so can several of the Cantatas, all the Brandenburg Concertos, etc.

An enormous quantity of Bach's solo, vocal and instrumental music is in course of publication by the Oxford University Press. See the most recent catalogue for particulars.

COUPERIN

No book on Couperin exists in English. The standard work (on the whole family) is Bouvet's *Les Couperin* (Delagrave, Paris, 1919).

PRINTED MUSIC. Four books of Harpsichord Music, edited by Brahms and Chrysander (Augener, each 6*s.*) ; small volume of Popular Pieces, edited by Roloff (Augener, 3*s.*). The standard French edition is that of Louis Diémer, in four books (Durand).

RAMEAU

Matthew Shirlaw, *The Theory of Harmony* (Novello, 10*s.*) gives a full account of Rameau's views on harmony.

PRINTED MUSIC. A volume of 'Selected Pieces,' edited by Pauer (Augener, 3*s.*), will give a sufficient idea of Rameau's style ; it includes, besides genuine Harpsichord Music, one or two dances from Operas. The standard edition of Rameau's Harpsichord Music is that of Saint-Saëns (Durand, Paris).

D. SCARLATTI

PRINTED MUSIC. There are plenty of editions of various Harpsichord pieces. Thomas Dunhill has edited 29 Sonatas (in two books, each 4*s.*, Augener) ; there are also 'Fifty Harpsichord Lessons' (Augener, two books, each 6*s.*). Almost every publisher's catalogue will show something of Scarlatti's. The standard complete edition, by Longo, is published by Ricordi in many volumes.

PERIOD III. TO BEETHOVEN

HAYDN

Hadow, *Haydn : a Croatian Composer* (Seeley, Service & Co., 1897 ; now reprinted in Hadow's *Collected Essays*, Oxford University Press, 15*s.*).

Brenet, *Haydn*, translated by Leese, with a commentary by Hadow (Oxford University Press, 6*s.*).

Hadden, *Haydn* (Dent, 4*s.* 6*d.*).

Runciman, *Haydn* (Bell, 2*s.* 6*d.*).

PRINTED MUSIC. Plenty of editions of nearly everything. The Symphonies make very enjoyable (and not difficult) solo or duet Piano practice.

MOZART

Jahn, *Life of Mozart* (Novello, 3 vols. *Out of print*).

Holmes, *Life of Mozart* (Everyman Library, 2*s.*).

Breakspeare, *Mozart* (Dent, 4*s.* 6*d.*).

Prout, *Mozart* (Bell, 2*s.* 6*d.*).

Mozart's Letters, selected and edited by Mersmann, translated by Bozman (Dent, 10*s.* 6*d.*).

Dent, *Mozart's Operas: a Critical Study* (Chatto & Windus, 12*s.* 6*d.*).

Dunhill, *Mozart's String Quartets* (Oxford University Press, 2 vols., 1*s.* 6*d.* each).

Dickinson, *A Study of Mozart's Last Three Symphonies* (Oxford University Press, 1*s.* 6*d.*).

PRINTED MUSIC. There is no difficulty in finding editions of the Piano Works, the works for Piano and Violin, the Orchestral Works arranged for Piano (two hands or four hands), etc. Cheap Miniature Scores may be obtained of Chamber Works, Symphonies, Overtures, etc.

BEETHOVEN

Thayer, *Life of Beethoven*, revised by Krehbiel (Novello, 3 vols., 5 gns.), this is the life work of its author: it is a rather heavy book to read, but is the standard work on the subject; it gives biography, not criticism.

Shedlock, *Beethoven* (brief; entirely criticism; Lane, 3*s.* 6*d.*).

Rolland, *Beethoven,* translated by C. Hull (Kegan Paul, 4*s.* 6*d.*).

Grace, *Beethoven* (Kegan Paul, 7*s.* 6*d.*).

Bekker, *Beethoven,* translated by Bozman (Dent, 10*s.* 6*d.*).

Turner, *Beethoven: the Search for Reality* (Benn, 18*s.*).

Sullivan, *Beethoven: his Spiritual Development* (Cape, 7*s.* 6*d.*).

Newman, *The Unconscious Beethoven: an Essay in Musical Psychology* (Parsons, 10*s.* 6*d.*).

Hevesy, *Beethoven the Man,* translated by Flint (Faber & Gwyer, 7*s.* 6*d.*).

The Letters of Beethoven, edited by Kalischer, translated by Shedlock (Dent, 10*s.* 6*d.*).

Beethoven: Impressions of Contemporaries, edited by Sonneck. This

reprints extracts from the writings of people who actually met the composer. (Oxford University Press, 5*s.*)

Grove, *Beethoven and his Nine Symphonies* (Novello, 9*s.* net). One of the very best ways to study Beethoven's methods is to get the Piano Solo or Duet arrangement or the Player-Piano Roll or Gramophone record of Beethoven's Fifth Symphony, and to go through it with the chapter devoted to it in Grove's book. If using the Gramophone record, get also the Miniature Score of the work, and make, at your ease, a close study of the orchestration.

Berlioz, *A Critical Study of Beethoven's Nine Symphonies*, translated by Edwin Evans, senr. (W. Reeves, 5*s.*).

Milne, *Beethoven: the Pianoforte Sonatas* (Oxford University Press, 2 vols., each 1*s.* 6*d.*).

Lowe, *Beethoven's Pianoforte Sonatas: Hints on their Rendering, Form, etc.* (Novello, 5*s.*).

Behrend, *Beethoven's Pianoforte Sonatas*, translated by Lund (Dent, 6*s.*).

Hadow, *Beethoven's Op. 18 Quartets* (Oxford University Press, 1*s.* 6*d.*).

Marliave, *Beethoven's Quartets*, translated by Andrews (Oxford University Press, 18*s.*).

Mies, *The Importance of Beethoven's Sketches for the Understanding of his Style*, translated by D. L. Mackinnon (Oxford University Press, 8*s.* 6*d.*).

PRINTED MUSIC. Almost everything exists in many editions. The Piano Sonatas are, of course, of first importance, but the Overtures and Symphonies, in two-hand and four-hand piano arrangement, may be strongly recommended as exhilarating practice. All the Orchestral Works of importance are to be got as Miniature Scores. The Complete Edition of Beethoven's Works is published by Breitkopf and Härtel.

SCHUBERT

Flower, *Franz Schubert: the Man and his Circle* (Cassell, 15*s.*)

Duncan, *Schubert* (Dent, 3*s.* 6*d.*).

Antcliffe, *Schubert* (Bell, 2*s.*).

Kreissle von Helborn, *The Life of Franz Schubert*, translated by A. D. Coleridge, 2 vols. (1869; *long out of print*, but can be seen in libraries or obtained second-hand). This is still the biggest book on its subject in the English language, and for many years was *the* book on Schubert. The translation is not very accurate, and, necessarily, some of the statements have now been superseded.

Frost, *Schubert* (Sampson Low, 2*s.* 6*d.*; originally published 1881; a good brief treatment).

Schubert's Letters and other Writings, edited by Deutsch, translated by Savile (Faber & Gwyer, 6*s.*).

Capell, *Schubert's Songs* (Ernest Benn, 15*s.*).

Fox-Strangways and Steuart Wilson, *Schubert's Songs Translated* (Oxford University Press, 10*s.* 6*d.*; a small school edition, 2*s.* 6*d.*).

Brent Smith, *Schubert: The Symphonies in C Major and B Minor* (Oxford University Press, 1*s.* 6*d.*).

Brent Smith, *Schubert: The Quartet in D Minor and Octet* (Oxford University Press, 1*s.* 6*d.*).

Wells Harrison, *Schubert's Compositions for Piano and Strings: a Critical Study* ('Strad' Office, 1*s.* 6*d.*).

PRINTED MUSIC. Editions abound of the Songs, the Piano Sonatas, *Impromptus, Moments Musicaux,* etc.; and the *Symphonies in C and B Minor* (= 'Unfinished') can be got either for two hands or four hands. The Miniature Scores of these last two works are also available, and hat of the 'Unfinished' can be conveniently studied with the Gramophone record. The Complete Edition of Schubert is published by Breitkopf and Härtel, but unfortunately some volumes are out of print.

SOME VALUABLE GENERAL BOOKS ON THE MUSIC OF THE PERIOD

Fellowes, *The English Madrigal* (Oxford University Press, 3*s.* 6*d.*).

Fellowes, *The English Madrigal Composers* (Oxford University Press, 18*s.*).

Fellowes, *English Madrigal Verse,* 1585–1632. Edited from the Original Song Books (Oxford University Press, 2*s.* 6*d.*).

Warlock, *The English Ayre* (Oxford University Press, 3*s.* 6*d.*).

Naylor, *An Elizabethan Virginal Book: a Critical Essay on the Contents of the Fitzwilliam Virginal Book.* (*Out of print,* but to be seen at libraries.)

Glyn, *About Elizabethan Virginal Music and its Composers* (W. Reeves, 7*s.* 6*d.*).

Van den Borren, *The Sources of Keyboard Music in England,* translated by J. E. Matthews (Novello, 10*s.* 6*d*). An epoch-making work.

Grattan Flood, *Early Tudor Composers.* Biographical Sketches of 32 Musicians and Composers of the Period 1485–1555 (Oxford University Press, 6*s.*).

Colles, *The Growth of Music*: Vol. I. From the Troubadours to J. S. Bach; Vol. II. From Bach to Beethoven (Oxford University Press, each vol. 3*s.* 6*d.*, or the work complete in 3 vols., 10*s.* 6*d.*).

Wooldridge, *The Polyphonic Period* (Oxford History of Music, Vols. I and II, Oxford University Press, each 17*s.* 6*d.*).

Parry, *The Seventeenth Century* (Oxford History of Music, Vol. III, Oxford University Press, 17*s.* 6*d.*).

Fuller-Maitland, *The Age of Bach and Handel* (Oxford History of Music, Vol. IV, Oxford University Press, 17*s.* 6*d.*).

Hadow, *The Viennese Period* (Oxford History of Music, Vol. V, Oxford University Press, 17*s.* 6*d.*).

For most people the following advice will be good: in reading a huge work like this, make your start with the volume which treats of the period in which you are most interested; that read, you can move backwards to the previous period, or forward to the period following.

Parry, *The Evolution of the Art of Music* (Kegan Paul, 7*s.* 6*d.*).

Hadow, *Sonata Form* (Novello, 4*s.* paper, 5*s.* boards).

Parry, *Studies of Great Composers* (Routledge, 5*s.*). A young people's book (but not for *very* young people!). The composers treated are Palestrina, Handel, Bach, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann and Wagner.

Walker, *History of Music in England* (Oxford University Press, 10*s.* 6*d.*).

Davey, *History of English Music* (Curwen, 25*s.*).

Pulver, *A Dictionary of Old English Music and Musical Instruments* (Kegan Paul, 12*s.* 6*d.*).

Foss (edited by), *The Heritage of Music* (Oxford University Press, 7*s.* 6*d.*).

Hayes, *Musical Instruments and their Music* (1500–1750): Vol. I. *The Treatment of Instrumental Music* (Oxford University Press, 4*s.* 6*d.*).

BOOKS ON THE ORCHESTRA

Montagu-Nathan, *On Listening to an Orchestra* (Kegan Paul, 4*s.* 6*d.*).

Daly, *The Concert-goer: a Handbook of the Orchestra and Orchestral Music* (Paterson, Edinburgh, 3*s.*).

Mason, *The Orchestral Instruments and What they Do* (Novello, 6*s.*).

All the above are written from the point of view of the listener. Books intended to help the composer are, naturally, outside the scope of this list, but the most comprehensive book of the kind may be mentioned, as advanced listeners may find it useful as a source of reference and for its many examples of scoring of different periods.

It is Forsyth's *Orchestration* (Macmillan, 25*s.*). A less recent book, very useful in the same way, is Prout's *The Orchestra* (Augener, 2 vols., 7*s.* 6*d.* each). A work that is irritating by its bad American-English, and by its careless treatment of some less important points of its subject, and yet very valuable as being the only book on its subject and for its 75 pages of chronologically arranged examples of scoring, is Coerne's *The Evolution of Modern Orchestration* (Macmillan, New York, 1908; *out of print*, but may be seen in libraries). A good deal of information relating to the gradual development of modern orchestration (with examples) will be found in Colles's *The Growth of Music* (mentioned above).

SOME FURTHER INFORMATION ABOUT PRINTED MUSIC

The complete works of the English Madrigal School have now been published under the editorship of the Rev. Dr. E. H. Fellowes. The complete list of the thirty-six volumes can be had of Messrs. Stainer & Bell, 58 Berners Street, W. 1. Any single madrigal may be separately obtained.

A large number of the English and Italian Madrigals will also be found in Messrs. Novello's Catalogue, and the twenty-five volumes of Mr. G. E. P. Arkwright's 'Old English Edition' (Joseph Williams, 32 Great Portland Street, W. 1; ask for list) includes a good deal of music which could be used to illustrate the early chapters of this work. *The English School of Lutenist Song Writers*, edited by Dr. Fellowes (Stainer & Bell), and *English Ayres*, edited by Peter Warlock and Philip Wilson (Enoch), are valuable series.

A *corpus* of the Tudor Church Music is in course of publication by the Oxford University Press for the Carnegie United Kingdom Trust. It will be issued in ten volumes at one guinea each, but each piece will also be separately obtainable. An explanatory pamphlet may be had from the publishers.

Both the complete and selected editions of the Fitzwilliam Virginal Book, edited by J. A. Fuller-Maitland and W. Barclay Squire, are now on sale by Breitkopf and Härtel.

A NOTE ON GRAMOPHONE RECORDS

The Gramophone Companies are showing a laudable readiness to provide more Records of standard works. To be well informed as

to the latest Records the catalogues of the following firms should be searched from time to time:

The Gramophone Co., Ltd. (='His Master's Voice'), 363 Oxford Street, London, W. 1.

The Columbia Graphophone Co., Ltd., 102 Clerkenwell Road, London, E.C. 1.

The Parlophone Co., 85 City Road, London, E.C. 1.

The National Gramophonic Society, 58 Frith Street, London, W.1.

The first two of these companies issue lists of Records especially suitable for educational purposes, and everything they issue which is at all likely to be useful for the illustration of the present book is to be found in such lists.

A short work, by the present author, designed as a companion to this volume of *The Listener's History of Music*, and issued by the same publishers, is *The First Book of the Gramophone Record, Giving Advice upon the Selection of Fifty good Records from Byrd to Beethoven, a Listener's description of their music, the words of the Songs (with translations), and a Glossary of Technical Terms.*

The monthly journal, *The Gramophone*, reviews all Records as they appear.

APPENDIX II

HINTS ON THE CLASS AND LECTURE USE OF THIS BOOK

The main thing is to base all the teaching upon the actual hearing of music of the various periods, and Gramophone Records and Pianola Rolls should help greatly towards this. Encourage keen listening and active questioning and discussion.

A suggested Twelve-lesson, or Twelve-lecture, Course is the following:

1. The Basis of the Art. The Beginnings of Music in Song and Dance. Chapters I and II. (Illustrated by one or two Folk Songs and Folk Dances, and by one of the Bird Song Gramophone Records mentioned on p. 4.)
2. The Climax of Pure Choral Music. Chapter III.
3. The Beginnings of Keyboard Music, Chapter IV, with, as an addendum, About Modes and Scales. Chapter V.
4. Harmony *qua* Harmony at Last, and the Introduction of Opera

and Oratoric. Chapter VI. Also, in order to make up enough material for a lesson, and to introduce some music, give a very general sketch of Fugue, and so anticipate the next lesson.

5. The Century of Perfection, (A) Fugue. Chapter VII.
6. The Century of Perfection, (B) the Aria, the Suite, the Opera, and the Oratorio. Chapter VIII.
7 and 8. The New Style in Instrumental Music—Sonata and Symphony. Chapter IX.
9. The Orchestra—from the Beginning of the World to the Birth of Beethoven. Chapter X.
10. Beethoven's Orchestra. Chapter XI.
11. Beethoven and the Expression of Emotion in Music. Chapter XII.
12. A Recapitulation, illustrated by typical examples re-performed.

'Leading Composers of the Period' will be drawn upon as the teacher or lecturer finds advisable—chiefly in introducing any musical example.

The author cannot too strongly urge that, in the class or lecture use of the book, a copy should be actually in the hands of each student: (*a*) Because the teacher or lecturer cannot possibly personally convey in a short course all the book contains; (*b*) because the lavish music type illustrations are intended to come before the eye of the student himself, and to be closely analysed by him. In cases where the lesson or lecture lasts but one hour the time should be spent largely in further explanation, discussion, and musical illustration of the prescribed passage of the text-book *previously read and thought over by the student.* In cases where the lesson or lecture time is longer the teacher or lecturer may perhaps introduce and musically illustrate each subject, and then insist upon the students' re-studying it from the text-book at home.

APPENDIX III

A NOTE ON 'THE INTRODUCTION OF OPERA'

Sir Henry Hadow very kindly makes the following comment upon this chapter:

'You repeat the old story of the "Florentine Revolution"—i. e. the beginning of Opera as a deliberate imitation of Greek Tragedy by a

party of scholars about 1600. Has not this story (which appears in all the histories of music) now been discredited by Romain Rolland? See his paper "L'opéra avant l'opéra" in *Musiciens d'autrefois*, in which he develops the idea that there was no initiative movement in 1600, and that the thing began earlier and developed gradually.'

Readers who wish to get to the bottom of this very interesting subject might well see the book to which reference is made above (Hachette, Paris), of which an English translation is available (*Some Musicians of Former Days*, translation by Mary Blaiklock; Kegan Paul, 4*s.* 6*d.*). The question is decidedly one of those about which individuals must make up their own minds. My own argument in favour of the traditional view would be somewhat as follows:

The Florentines considered themselves initiators, as Rolland admits at the opening of his paper. And they were, as cultured men, assuredly not ignorant of the three forms preceding Opera, to which Rolland calls attention:

(*a*) The Sacra Rappresentazione (I take it our Miracle Play, pretty nearly).

(*b*) The Latin Comedy (merging into Masque).

(*c*) The Dramma Pastorale (perhaps nearly approaching Opera).

The whole subject is more fully discussed by Henderson in his *Some Forerunners of Italian Opera* (Murray, 1911; 7*s.* 6*d.*). Much of Henderson's matter is a more detailed setting forth of the facts given by Rolland. On page 91 he puts Rolland right on a point connected with Poliziano's *Orfeo*; yet in the main his facts and Rolland's tally. But Henderson, by his very title, and by his treatment of Caccini in the last chapter, supports the traditional view that Caccini and his colleagues were 'innovators'.

Of course, all innovators have what Henderson calls 'Forerunners', and hence, in *The Second Book of the Great Musicians*, I have preceded the chapters on 'Oratorio' and 'The Earliest Operas' by one 'About the Old Miracle Plays and what sprang from them', showing that I am not unmindful of the existence of the operatic instinct before the days of actual opera. But the operatic instinct and actual opera are two different things, and though I recognize that the Rolland view is a corrective to some of the perhaps too clear-cut statements of the historians, I feel that it is also itself too clear-cut. I am very grateful to my critic for raising this point, because the subject is not one upon

which I would wish to be thought dogmatic, and because his objection has led to my referring the reader to two very interesting discussions of the subject.

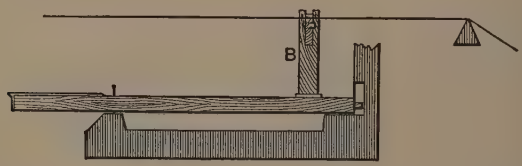
APPENDIX IV

A NOTE ON CLAVICHORD, HARPSICHORD, AND PIANOFORTE

A good deal of confusion exists in the public mind concerning the differing principles of these instruments. A full description, with many illustrations, has been given in *The Third Book of the Great Musicians.* Briefly it may be summarized as follows:

The three instruments are alike in all having wires and all having keys, and are unlike in the manner in which the keys set the wires in vibration.

The **Harpsichord** is really a kind of Keyboard Zither. Each key of the keyboard has at its farther end a small piece of wood called a 'Jack' (B). Each Jack has in it a Quill. When the key is depressed the Jack rises and the Quill plucks the string.

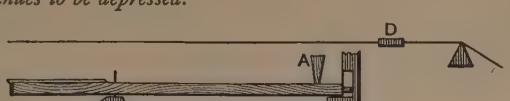


The plucking action is the essential feature, but late Harpsichords had many complications and elaborations, such as two keyboards, stops controlling the use of more than one string to a note, &c. The **Virginal** or **Virginals** is a primitive Harpsichord.

The **Pianoforte** is a kind of Keyboard-Dulcimer. It has an action which is merely a mechanical development from that of the Harpsichord, but *the strings are hammered instead of plucked.*

The **Clavichord** action is a little more difficult to describe, though it is in itself quite simple. *Instead of a Quill or a Hammer we have a 'Tangent'*—a piece of metal (A) at the farther end of the key,

which *strikes the string and then remains stretching it so long as the key continues to be depressed.*



The string would, of course, thus acted upon, normally vibrate in two portions, producing two notes; but a piece of felt (D) prevents the vibration of the hinder portion.

It will be noted that the Clavichord differs from the Harpsichord and Pianoforte in that the vibration-causing agent itself defines the length of string to vibrate and, hence, dictates the pitch of the note. Further, this agent remaining in contact with the string (instead of passing beyond it, as in the Harpsichord, or recoiling from it, as in the Pianoforte), it is possible for the player to influence the tone even after the blow has been made, sustaining the sound by a slight movement of the tip of the finger without leaving the key. This explains the long-held notes which sometimes occur in Bach's '48', which were written for the Clavichord—notes which on the Harpsichord ceased to sound almost at once, which on the modern Pianoforte begin to die as soon as they begin to live, but which on the instrument of Bach's preference could have their life indefinitely prolonged at the will of the player.

APPENDIX V

OTHER VIEWS ON 'THE CENTURY OF PERFECTION'

Sir Henry Hadow writes: 'I do not quite like the title of Chapters VII and VIII, "The Century of Perfection." I feel that you make rather too free with that dangerous word "perfection". And the sixteenth century was as near perfection in its way as the seventeenth–eighteenth (1650–1750). And there will probably be more to come. So why be exclusive?'

And Dr. Ernest Walker writes: 'On page 62 you speak of your "century of perfection" as lasting from 1650–1750. Of course,

these things strike different people in different ways; but (purely personally) I should have been inclined to take the whole seventeenth century (at any rate its latter four-fifths) as something of an interlude. Anyhow, 1650–1700 is a very different kind of thing from 1700–1750; and you say later, on pages 72-3, something about Purcell not finding things quite ready for him. And was the *dramatic* side "perfected" in any sense? All that I mean is that I don't think I would myself have put the thing quite in this way: that's all!

'Similarly on page 63 you say, "In Bach and Handel we see the culmination of centuries of musical development; in Haydn and Mozart, who are to follow them, we see the foundations of the musical development of the centuries that are to follow." I wouldn't myself quite have made this sharp demarcation at 1750 or thereabouts, or, indeed, anywhere. The break at this time is, of course, in a way palpable: the New Instrumentalism leaps to the eye, especially in its structural aspects. But is it very much more than this, and was the break anyhow more than temporary? The pre-1750 folk have got a good deal of their own back by now. And as to "the final gathering up and perfecting of all that has gone before", is anything final, and *are* Bach and Handel the culmination of the sixteenth century? But it is only, after all, a question of emphasis.'

I have carefully considered these views, and it is right that I should reproduce them—especially as one object of this book is to provoke readers to think for themselves, and nothing is more likely to do this than the giving of a choice of view. On close inspection it will be seen, however, that little more is involved than a matter of terminology, and it seems to me that the way in which I am using my terms is pretty clearly defined on page 62 in the paragraph headed 'Nothing new but nearly everything better'. There I have made it clear that I am speaking of a 'perfecting of style', and have made it clear that, even so, I except Choral Music, which in its different manner was clearly as perfect in the sixteenth century as in the seventeenth–eighteenth.

Until I came to work out the plan of this book I felt, as Dr. Walker still does, that the sixteenth century was one thing, the first half of the eighteenth another, and the seventeenth an intermediate, or interlude. This, I imagine, is the way most of us have been

accustomed to look at the matter. But when I began to think about it I saw clearly that Purcell, Handel, and Bach, differing from one another not in style (in the broad sense) but only in degree of perfection of this style, must be classed together as composers whose works, with those of their contemporaries, make up one definite period.

I find to my surprise that a good many people (though not my two critics here discussed) loosely connect Purcell with the sixteenth and early seventeenth-century composers; e. g. Goossens' pamphlet, *Modern Tendencies in Music* (page 5), speaks of 'the short period of musical ascendancy during the Elizabethan era which gave to the world the music of Purcell and his splendid contemporaries'. Of course, this writer knows that Purcell was not a (literal) Elizabethan, but the general classification his mind has adopted is significant of his feeling on the matter. Now Purcell has very little in common with the Elizabethans. Apart from questions of date, his art looks forward to that of Handel and Bach, not backward to that of Byrd and Palestrina. He is an example of early flowering in the harmonic-contrapuntal school, and any broadly generalized classification must, I think, recognize this.

Dr. Walker's question, 'And was the dramatic side "perfected" in any sense?' is pertinent. Personally I think it was. Lully's Operas, Purcell's dramatic music, Scarlatti's Operas, Handel's Operas and dramatic Oratorios, and Bach's Passions show a 'perfecting' of the somewhat crudely experimental methods of the early seventeenth-century dramatic experimenters—Peri, Caccini, &c. Looked at in one way they close a period in dramatic music, and Mozart and Gluck open another. (I will say more on this point in the second volume, when considering the evolution of the opera.)

Again, however, it is all very much a question of terminology, and whilst I admit that my way of stating the facts concerning the dramatic work of the period is debatable, I think that it cannot mislead any student, but will indeed help him. One must, in a student book, adopt some clear classification of period, such as this, although one may be aware that in history no lines of demarcation are absolutely clear.

To Dr. Walker's question 'and *are* Bach and Handel the culmina-

tion of the sixteenth century?' I would reply by quoting a passage from Parry (*Evolution of the Art of Music*, page 159), which will show what I mean, leaving it simply a question for readers to settle as to whether the word I have used ('culmination') is the best one:

> 'The old methods were resumed under the influence of the new feeling for tonality. Composers began anew to write free and characteristic parts of the several voices in choral combinations, but they made the harmonies, which were the sum of the combined counterpoints, move so as to illustrate the principles of harmonic form, and thus gave to the hearer the sense of orderliness and design, as well as the sense of contrapuntal complexity. And it is not too much to say that their attitude soon changed the principle of their work. Where formerly they had simply adapted melody to melody they now often thought first of the progression of the harmony, and made separate voice-parts run so as to gain points of vantage in the successive chords.'

The word 'culmination' is justifiable, I think, in the sense that the period marks the farthest development of the diatonic contrapuntal style which had been slowly growing up for centuries; no further real contrapuntal development took place until Wagner, a century later, initiated a great chromatic-contrapuntal movement.

I feel that all these questions of classification and description are very fascinating, that several differing yet quite rational classifications and descriptions are generally possible, and that (here I know my critics will agree with me) the important thing is that the student should get the facts into his mind and, having done this, re-classify for himself in the way that to him seems most convenient and most true.

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